

UNIVERSITY OF MIAMI

A HISTORY OF THE BANDS AT THE TEACHERS' SCHOOL
IN MANSFIELD, PENNSYLVANIA: 1871-1971

By

Nathan Rinnert

A DISSERTATION

Submitted to the Faculty
of the University of Miami
in partial fulfillment of the requirements for
the degree of Doctor of Philosophy

Coral Gables, Florida

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This study provides a comprehensive history of the bands at the teacher training school in Mansfield, Pennsylvania during the period 1871-1971. Research techniques used allow for great detail with regard to the band directors, ensembles, and repertoire used by the Mansfield bands in comparison to local and national trends and developments. Special attention is given to the relationship between the teacher training and band programs. The institution in Mansfield opened in 1857 as the Mansfield Classical Seminary and became the Mansfield State Normal School in 1862. Sporadic band activity began at the institution by 1871. The Mansfield band program began to blossom in the 1920s as the institution was restructured as the Mansfield State Teachers College in 1927. During the Great Depression and World War II the band program experienced some hardships consistent with national trends. Band activity flourished in the 1950s and 60s as the institution expanded to offer a liberal arts curriculum, becoming the Mansfield State College in 1960. Primary sources include personal accounts from former band directors, interviews with former band directors, and information gleaned from archived concert programs, photographs, and personnel lists. Secondary sources include newspaper and yearbook accounts of band activities. Recommendations for further study are suggested.

DEDICATION

For Jerry and Mary Ann (Mom and Dad)
. . . whose unconditional support made this possible.

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TABLE OF CONTENTS

	Page
LIST OF FIGURES AND TABLES	xi
Chapter	
1 PROLOGUE	1
Statement of the Purpose	6
Questions to be Answered	6
Need for the Study	7
Delimitations	9
Review of Related Literature	10
Mansfield University Bands	11
General Wind Band History	14
History of College and University Bands	16
History of Band Teacher Training	24
Summary	26
2 METHODS AND PROCEDURES	27
Sources	27
Procedures	28
3 EARLY YEARS OF THE MANSFIELD BAND, Beginning -1887	35
Early Instrumental Music at Mansfield	38

The First Band at Mansfield	42
Dry Years for the Mansfield Band, 1874-1887	48
Military Drill Bands at the MSNS	53
Summary	55
4 HAMLIN E. COGSWELL AND THE DEVELOPMENT OF THE PUBLIC SCHOOL MUSIC COURSE, 1887 -1902	57
Hamlin E. Cogswell, 1887-1897	57
Frank H. Losey, 1895-97	67
1897-1902	69
Summary	72
5 COGSWELL'S RETURN AND THE CONSERVATORY COURSE OF MUSIC, 1902-1921	74
Cogswell's Return	74
After Cogswell, 1905-22	80
Will George Butler	84
Summary	87
6 JOHN F. MYERS, GRACE STEADMAN, AND THE TRANSITION TO THE MANSFIELD STATE TEACHERS COLLEGE, 1921-1937	89
Band Directors	90
Assistant Band Directors	96
Bands at the Normal School and Teachers College.....	99
Repertoire	123
School Bands	127
Dance Band	136
Mansfield Town Band	141

Instrumental Music Teacher Training	142
The Cadence.....	153
Summary	155
7 GEORGE SALLADE HOWARD, 1937-40	158
Band Director	161
Bands at the Teachers College	164
Repertoire	174
School Bands	175
Dance Band	176
Instrumental Music Teacher Training	179
Summer Music Camp	183
Summary	194
8 BERTRAM W. FRANCIS, 1940-71	196
Band Directors	198
Assistant Band Directors	212
Bands at the Teachers College and State College	221
Symphonic Band	221
Concert Wind Ensemble	229
Marching Band	236
Repertoire	247
School Bands	250
The Esquires	257
Summer Music Camp	261

Instrumental Music Teacher Training	267
Summary	272
9 SUMMARY AND CONCLUSION	275
Procedures	275
Band History at Mansfield	278
Music Teacher Training and the Bands at Mansfield	284
Suggestions for Future Research	288
REFERENCES	290
APPENDICES	
A CHRONOLOGICAL LIST OF BAND DIRECTORS AT MANSFIELD STATE NORMAL SCHOOL, MANSFIELD STATE TEACHERS COLLEGE, AND MANSFIELD STATE COLLEGE, 1871-1971	320
B MANSFIELD BAND PROGRAMS, 1876-1971	322
C "THE MANSFIELD PLAN OF PRACTICE TEACHING" Grace Steadman, 1931	353
D "INSTRUMENTAL WORK IN THE JUNIOR HIGH SCHOOL" John F. Myers, 1929	361
E "THE ADVANTAGE OF SECOND ORCHESTRA AND SECOND BAND AS A LABORATORY" Donald E. Baldwin, 1929	364
F "SOME FACTS ABOUT INSTRUMENTAL WORK DIRECTED BY THE MUSIC DEPARTMENT" John F. Myers, 1930	367
G "THE HIGHROAD OF INSTRUMENTAL MUSIC THROUGH JUNIOR AND SENIOR HIGH SCHOOL" John F. Myers, 1933	372
H "THIS BUSINESS OF TEACHER EDUCATION" George Sallade Howard, 1940	377

I	“INSTRUMENTAL PROBLEMS” Bertram W. Francis, 1940	380
J	“MUSIC IN THE PUBLIC SCHOOLS” Bertram W. Francis, 1941	383
K	“THE ROLE OF MUSIC IN WARTIME” Bertram W. Francis, 1943	387
L	TRANSCRIPT: JOHN BAYNES AND NATHAN RINNERT	396
M	TRANSCRIPT: DONALD STANLEY AND NATHAN RINNERT	414
N	TRANSCRIPT: RICHARD TALBOT AND NATHAN RINNERT	442

LIST OF FIGURES AND TABLES

Figure 1.	An artist's rendering of South Hall at the Mansfield State Normal School in 1864	35
Figure 2.	Map of central Pennsylvania, showing Mansfield at the crossroads of two major roadways, now State Highway 6 (east-west) and Interstate 15 (north-south).....	37
Figure 3.	Photograph of South Hall at the Mansfield State Normal School taken in 1864.....	39
Figure 4.	Photograph of male faculty members at Mansfield State Normal School taken in 1881.....	50
Figure 5.	Photograph of the Mansfield State Normal School taken in 1880.....	52
Figure 6.	Photograph incorrectly identified as "Mansfield's First Band" taken in 1888.....	55
Figure 7.	Portrait of Hamlin Cogswell	58
Figure 8.	Photograph of the Mansfield State Normal School faculty (date unknown)	59
Table 1.	Mansfield State Normal School Student Enrollment and Music Faculty Size, 1886-1895	61
Table 2.	Mansfield State Normal School Band Instrumentation, 1889-1891	63
Figure 9.	Photograph of the MSNS Band, 1895, under the direction of Frank Losey.....	69
Figure 10.	Photograph of the Mansfield State Normal School faculty, 1896-97	70
Figure 11.	Photograph of the Mansfield State Normal School Campus, ca. 1915.....	81
Figure 12.	Photocopy of the requirements for the two-year and one-year courses in Public School Music at the MSNS	82
Figure 13.	Photograph of the 1918 Mansfield State Normal School band, organized and directed by MSNS student Norman Chapman.	84

Figure 14.	Photograph of Will George Butler, Mansfield orchestra director (1914-39) and department chair (1918-21).....	85
Figure 15.	A photograph labeled the 1921 “Music Group”	86
Figure 16.	Photograph of a ten-piece band, led by Will George Butler, at the swearing-in ceremony of the Mansfield Student Army Training Corps.....	87
Figure 17.	John Myers portrait, taken in 1934	92
Figure 18.	Claire E. Croteau, 1931.....	97
Figure 19.	Photograph of Loren A. Warren from the 1933 <i>Carontawan</i>	99
Figure 20.	1922-23 MSNS Band.....	100
Figure 21.	Photograph of the 1924 MSNS Band, under the direction of Charles H. Haberman.....	101
Figure 22.	The 1925 MSNS Band. Photograph from the 1925 <i>Carontawan</i>	102
Figure 23.	Photograph of the 1926 MSNS band, John Myers, conductor	103
Figure 24.	Photograph of the 1927 MSNS Band from the <i>Carontawan</i>	104
Figure 25.	1928 Band Conference at the MSTC, Patrick Conway conducting.....	106
Figure 26.	The 1929 MSTC Band	107
Figure 27.	The 1930 MSTC “First Band” under the direction of John Myers.....	109
Figure 28.	Photograph of the 1931 MSTC Band from the <i>Carontawan</i>	113
Figure 29.	Photograph of the 1932 MSTC Concert Band from the <i>Carontawan</i>	115
Figure 30.	Photograph of the 1933 MSTC Concert Band taken from the <i>Carontawan</i>	117
Figure 31.	Photograph of the 1934 MSTC Concert Band taken from the <i>Carontawan</i>	119
Figure 32.	Photograph of the 1935 MSTC Band from the <i>Carontawan</i>	120
Figure 33.	James W. Dunlop, May, 1976.....	121

Figure 34.	Photograph of the 1936 MSTC Concert Band taken from the <i>Carontawan</i>	122
Figure 35.	Photograph of the 1937 MSTC Concert Band from the <i>Carontawan</i>	122
Figure 36.	1939 photograph of John Baynes playing tuba in the MSTC band	127
Figure 37.	Photograph of the 1927 MSTC “Kid Band” from the <i>Carontawan</i>	128
Figure 38.	1927 MSNS Children’s Orchestra. Photograph taken from the May 1927 <i>MSNS Quarterly</i>	130
Figure 39.	Photograph of the 1929-30 Mansfield High School Band taken from <i>The Manuscript</i>	132
Figure 40.	Photograph of the 1930 MSTC Dance Band, the “Pedagogues,” taken from the <i>Carontawan</i>	138
Figure 41.	1930-31 dance band, the “Red & Black Pennsylvanians”	139
Figure 42.	Photograph of the 1932 MSTC dance band taken from the <i>Carontawan</i>	140
Figure 43.	Photocopy of the requirements for the three-year course in Public School Music at the MSNS.....	144
Figure 44.	1928 four-year curriculum in music supervision at the MSTC	149
Figure 45.	Photograph of the 1936-37 MSTC music faculty.....	153
Figure 46.	An example of the type of information presented in <i>The Cadence</i> (1942) regarding a graduating senior’s personal, academic, and professional experiences	154
Figure 47.	Photograph of the MSTC Arts Building which opened in 1940.....	160
Figure 48.	1939 map of the MSTC grounds and buildings, taken from Gale Largey’s <i>Life at Mansfield: A Visual Reminiscence</i>	160
Figure 49.	George Sallade Howard (ca. 1940)	162
Figure 50.	Photograph of the 1937-38 MSTC Symphonic Band from the 1938 MSTC <i>Carotawan</i>	165

Figure 51.	The trio of cornet players who followed Howard from the Ernest Williams Summer Band School to the MSTC in 1937.....	166
Figure 52.	1939 MSTC Symphonic Band, under the direction of George S. Howard.....	169
Figure 53.	The 1939 MSTC Drill Band, under the direction of George S. Howard.....	171
Figure 54.	A page from Willis Oldfield's <i>Twenty and Seven Drill Band Maneuvers</i>	172
Figure 55.	Photograph of the 1939-40 MSTC Symphonic Band.....	173
Figure 56.	Photograph of the 1937-38 Mansfield High School Band from the 1938 <i>Manuscript</i>	176
Figure 57.	Photograph of the 1937-38 Red & Black Serenaders	177
Figure 58.	Photograph of the 1937-38 MSTC Dance Orchestra, George S. Howard, leader.....	178
Figure 59.	Photograph of the 1939-40 Red and Black Serenaders from the 1940 <i>Carotawan</i> yearbook.....	179
Figure 60.	The 1938-39 four-year public school music curriculum, from March 1939 issue of <i>The Cadence</i>	180
Figure 61.	Photograph of 1938 summer band camp	184
Figure 62.	1938 Summer Band Camp "Women's Dance Band"	185
Figure 63.	Photocopy of a typical day's schedule at the 1938 MSTC Summer Band School	186
Figure 64.	1939 Summer Band Camp jazz band rehearsal	188
Figure 65.	Photograph of Harry "Hack" Swain working with the drum majors and majorettes at the 1939 Summer Band and Orchestra School	189
Figure 66.	1939 Summer Band Camp radio performance.....	190
Figure 67.	1939 Summer Band Camp guests photographed on the east side of Straughn Hall.	191

Figure 68.	Arthur Pryor conducting the MSTC Symphonic Band, March 17, 1939, in Straughn Auditorium	192
Figure 69.	1939 Summer Band Camp rehearsal with Arthur Pryor conducting	192
Figure 70.	Photographs of 1939 Summer Band camp guest artists in teaching settings with students	193
Figure 71.	Photograph of Bertram Francis in his East Chicago High School Band uniform, probably taken about 1924	198
Figure 72.	Photograph of the 1924 East Chicago High School Band	199
Figure 73.	Photograph of the Bridgeport [Ohio] High School Band under the direction of Bertram Francis, taken sometime between 1933 and 1935.....	200
Figure 74.	Photograph of Bertram Francis and an unidentified drum major of the Hobart [Indiana] High School Band, taken in October 1935.....	201
Figure 75.	Photograph of Bertram Francis taken in 1945 while serving in the United States Navy	204
Figure 76.	Bertram W. Francis, Mansfield Band Director, 1940-1971.....	209
Figure 77.	Bertram Francis with MSC orchestra director Edwin Zdzinski in 1970.....	212
Figure 78.	Austin Lewith, 1945.....	213
Figure 79.	John Baynes, ca. 1969.....	215
Figure 80.	John Baynes receiving the Outstanding Alumni Award in 1979.....	216
Figure 81.	Donald Stanley, about 1969	218
Figure 82.	Photograph of Richard N. Talbot from the 1973 MSC bands brochure	219
Figure 83.	Donald Stanley working with a group of Symphonic Band students in 1970	221
Figure 84.	1941 MSTC Symphonic Band in Straughn Hall.....	222
Figure 85.	1942-43 MSTC Symphonic Band.....	223

Figure 86.	A 1943-44 MSTC Symphonic Band rehearsal in Straughn Hall, under Bertram Francis.....	224
Figure 87.	1946-47 MSTC Symphonic Band.....	225
Figure 88.	The 1947-48 MSTC Symphonic Band in Straughn Hall	225
Figure 89.	The 1949-50 MSTC Symphonic Band in Straughn Hall	226
Figure 90.	1969-70 MSC Symphonic Band	229
Figure 91.	The 1968-69 MSC Concert Wind Ensemble, under the direction of Donald Stanley.....	235
Figure 92.	Four photographs of the 1940 MSTC marching band	236
Figure 93.	1946-47 MSTC marching band in exhibition at Smythe Park in Mansfield	237
Figure 94.	The 1948-49 MSTC Marching Band	238
Figure 95.	The 1958-59 MSTC marching band in the “M” formation on the lawn in front of Straughn Hall	241
Figure 96.	The 1966 MSC Marching Band performing in the stands at Van Norman Field	243
Figure 97.	Members of the percussion and sousaphone sections from the 1966 MSC Marching Band performing in the stands at Van Norman Field	244
Figure 98.	The 1967 MSC Marching Band spelling out “M.S.C.” at a football game at Van Norman Field	245
Figure 99.	The Mansfield School Band, from the 1944 <i>Manuscript</i>	251
Figure 100.	The school band photo from the 1947 <i>Manuscript</i>	252
Figure 101.	The 1949 Mansfield School Band, under the direction of John Baynes, from the <i>Manuscript</i>	253
Figure 102.	1950 MHS Pep Band, directed by John Baynes	253
Figure 103.	The 1951 MHS Band	254
Figure 104.	The 1953 MHS Dance Band	255

Figure 105.	1958 MHS Concert Band.....	255
Figure 106.	1959 MHS Marching Band.....	256
Figure 107.	1947 student dance band	258
Figure 108.	1948 MSTC Esquires.....	259
Figure 109.	1948 MSTC student dance band, the Airliners.....	259
Figure 110.	The 1970 Esquires.....	261
Figure 111.	Mansfield music students in charge of the summer band school in 1947.....	263
Figure 112.	1948 summer music school trumpet and cornet sectional being run by a trio of MSTC students.....	264
Figure 113.	1948 summer music school woodwind sectional with MSTC student instructors	264
Figure 114.	1948 low brass sectional at the summer music school	265
Figure 115.	Donald Stanley, Bertram Francis, Lt. Col. George Howard, and John Baynes at a band concert in Ithaca, New York 17 May 1980	274

CHAPTER ONE

PROLOGUE

The college and university band holds a unique position in music education in the United States, representing the performance training ground for future musicians and music teachers and setting the benchmark for wind and percussion performance. The role of the college band has taken a variety of forms throughout its history including providing a means of artistic expression, civic pageantry, and academic training.

The history of college and university bands begins with the inception of instrumental music teacher training in the United States. As early as 1827 bands appeared at Yale University and Harvard University. The University of Notre Dame claims the title as America's oldest college band in continuous existence, founded in 1846. Indiana University (1832) and the University of Michigan (1858) are also examples of college bands that started before the American Civil War. Most of the bands found at colleges and universities in the first half of the 19th century were associated with military units or student social organizations, were organized only sporadically, and were typically student run.¹ After the Civil War, and continuing through the start of the twentieth century, the popularity of town bands and the exposure of professional bands, led by flamboyant conductors such as Patrick S. Gilmore and John Philip Sousa, sparked

¹ Lamar Keith McCarrell, "A Historical Review of the College Band Movement from 1875 to 1969" (Ph.D. diss., Florida State University, 1971), 15-19.

a movement of extracurricular instrumental ensembles in schools and universities across the country.²

Music teacher training in colleges and universities began with the incorporation of music into the curricula of normal schools in the mid-1800s. American music teachers before the middle of the 19th century were mostly the products of singing schools, like those of Elam Ives and Lowell Mason. Privately-funded academies in Pennsylvania, North Carolina, and Vermont were among the earliest to train classroom teachers.³ Public, state-funded, normal schools, aimed at providing future teachers with opportunities for both theory and practice of teaching, began in 1839 in Lexington, Massachusetts, and quickly spread across the country.⁴ Keene notes that by 1865 there were fifteen normal schools in ten states.⁵

Early music teacher training consisted primarily of vocal music and was intended for classroom teachers rather than music specialists. The training of music specialists at normal schools began as institutions recognized the need for trained music supervisors. The Pennsylvania State Normal School at Mansfield (1871) and the Michigan State Normal School at Ypsilanti (1881) both provided special curricula for prospective music supervisors as adjuncts to the regular teacher preparatory programs.⁶ The music teacher training program of the Crane Normal Institute, founded by Julia Ettie Crane at the state

² Michael L. Mark and Charles L Gary, *A History of American Music Education*, 2nd ed. (Reston, VA: MENC - The National Association for Music Education, 1999), 191.

³ George N. Heller and Jere T. Humphreys, "Music Teacher Education in America (1753-1840): A Look at One of Its Three Sources," *College Music Symposium* 31 (1991): 49-58.

⁴ Mark and Gary, *American Music Education*, 192.

⁵ James A. Keene, *A History of Music Education in the United States* (Hanover, NH: University Press of New England, 1982), 202.

⁶ *Ibid.*, 206-07.

normal school at Potsdam, NY in 1885, is usually recognized as the first to offer a specific curriculum for the education of music specialists.⁷

One of the many college and university band programs in the United States is the Mansfield University Band, in Mansfield, Pennsylvania (previously mentioned as the Pennsylvania State Normal School at Mansfield). Albeit with many unique facets, the history of the Mansfield Bands has followed paths similar to that of many band programs at institutions focused on teacher training.⁸

From the opening of the Mansfield Classical Seminary in 1857, music performance and music teacher training were integral parts of the curriculum. A curriculum for a certificate to teach music was developed by 1859. As previously mentioned, Mansfield was one of the first institutions to organize a separate department for students who wished to specialize in music.⁹ The institution was renamed the State Normal Music Academy at Mansfield in 1871 and a band, chorus, and orchestra was formed for the fifty-four men and sixty-one women participants in the music program. Hamlin E. Cogswell, the first identifiable band director, took over the band and orchestra in 1887. Cogswell had been a noted bandmaster and cornet player, as well as an outspoken advocate of public school music, before coming to Mansfield as Director of the Music Department. Following his career at Mansfield, Cogswell organized music programs at the normal schools in Edinboro and Indiana, Pennsylvania, where he was also

⁷ Ibid., 214-19.

⁸ Gale Largey, *Life at Mansfield: A Visual Reminiscence* (Mansfield, PA: Gale Largey, 1984).

⁹ Ibid., 207.

elected president of the Music Section of the National Education Association in 1905. In 1915 he went on to become the music supervisor for the city of Washington, DC.¹⁰

In 1903 Mansfield Normal established a Department of Public School Music, granting certificates to those completing a three-year course. Students were given extensive opportunities to develop "methods of teaching" through regular experiences in the model school.¹¹

While student, community, and military bands continued at Mansfield, the presence of an established music department band varied from 1905 to 1925. The music department offered instruction exclusively in piano, voice, violin, and pipe organ, but not winds or percussion during this time.¹²

The first full-time band director at Mansfield, Charles Haberman and his successor, John Myers, were named as the leader of the band in 1922 and 1924, respectively, by Grace Steadman, Director of Music at Mansfield Normal. Steadman had been brought in to direct the department in 1921 because of her personal emphasis on public school music in the curriculum. Myers quickly built a band of respectable size and quality, soon establishing a second band in 1927. The first band functioned as a concert ensemble and as a drill band at football games. The year 1927 also saw a change of the school name to Mansfield State Teachers College.¹³

¹⁰ Shirley Jean Echard, "Hamlin E. Cogswell: His Life and Contributions to Music Education" (DMA diss., The Catholic University of America, 1973).

¹¹ John Baynes, "History of the Mansfield Music Department," unpublished document, 1976, Mansfield University Historical Archives, Mansfield, PA.

¹² Ibid.

¹³ Ibid.

George Sallade Howard was named Director of Bands in 1938. He brought several famous guest conductors to campus, including Arthur Pryor and Patrick Conway. Howard established a highly successful summer band school in 1938 and 1939. A constant promoter, he took the band on performance tours of the region and established regular radio broadcasts of the band. In 1940 Howard left to teach at Pennsylvania State University and eventually became the first Commander of the Air Force Bands.¹⁴

In 1940 Bertram Francis took over as the Director of Bands, a position he held until 1971. Following a year of doctoral studies at the Eastman School of Music in 1950-51, Francis established a concert wind ensemble at Mansfield in 1953, only one year after Fennel's establishment of the Eastman Symphonic Wind Ensemble. Francis, the "Band-Daddy of the Twin Tiers" also helped to build the reputation of the marching band at Mansfield.¹⁵

The Mansfield State Teachers College became a liberal arts college in 1960, and was renamed the Mansfield State College. John Baynes, a 1940 graduate of the music teacher training program, became the assistant band director at the college in 1962. He had served as the instrumental music teacher in the Mansfield public schools since 1946, working under a dual contract with the local school district and the college.

All degrees offered by the Mansfield music department were associated with music education until 1965, when the Bachelor of Arts in Music degree was begun. A music performance degree was added in 1971.¹⁶

¹⁴ George Sallade Howard, *A Symphony in the Sky*, (San Antonio, TX: The John Philip Sousa Foundation, 1992), 57-64.

¹⁵ Meagan A. Sorensen, "The Band at Mansfield," (unpublished research project, 2003), 13-19.

¹⁶ Baynes, "History of the Mansfield Music Department."

Donald Stanley was hired in 1966 to direct the marching band. Richard Talbot was hired in 1967 to teach percussion and direct the Symphonic Band (the second band). As Francis became more involved in administrative duties and neared retirement, Stanley and Talbot took on more band-related responsibilities. Eventually, Stanley became the Director of Bands in 1971, and Talbot assumed responsibility for the Marching Band and the Symphonic Band.

Statement of the Purpose

The purpose of the proposed study was to investigate the history of the band program at the teachers' school in Mansfield, Pennsylvania, from its formation in 1871 to 1971. An attempt was made to relate band activity at Mansfield to similar activity across the nation. Additionally, an attempt was made to identify interactions between the bands and the Mansfield music teacher training program.

Questions to be Answered

The study was guided by the following questions:

1. How and when did the band program at Mansfield originate? Why was it organized?
2. Who were the directors of the bands in Mansfield?
3. What ensembles existed in the Mansfield program?
4. What trends existed in the repertoire and instrumentation of the bands?
5. What other factors influenced the development of the band program?
6. What contributions did the bands in Mansfield make to the cultural, academic, and social environment at the teachers' school?

7. To what extent did the activities of the Mansfield bands reflect contemporary trends in the college band movement?
8. How did the bands and the music teacher training program influence each other during the period under study?

Need for the Study

The inherent nature of historical studies is to "gather, organize, and report evidence of the recent and remote past in order to explain the present and prepare for the future."¹⁷ A definite need exists for historical research on the development of college and university bands. The unique significance and role of band programs in music education calls for historical analysis of the development of these programs. Reporting past connections between the development of the Mansfield band and the Mansfield music teacher training program has proven valuable to both the study of college bands and music teacher training research.

Questions regarding the purposes and functions of the college/university band have been considered by historians and other scholars. How did the college/university band begin? How did the college/university band develop and evolve over almost two centuries? Why does the college/university band still exist today? What musical, social, cultural, and academic roles has the college/university band filled? What outside factors (musical, social, cultural, and academic) have influenced the development of the college/university band? It is important to amalgamate the facts and events of history into meaningful ideas and accurate perspectives.

¹⁷ George N. Heller, "On the Meaning and Value of Historical Research in Music Education," *Journal of Research in Music Education* 33 (Spring 1985): 4.

One of the obstacles involved in historical research is creating something that can be viewed as more than a collection of trivia. George Heller claimed that "history that best serves the profession informs and inspires its readers."¹⁸ This study serves to both inform readers about this rich band program and music teacher training institution, and to inspire them in their own pursuits within the college band medium.

The amount of fully documented historical research regarding college bands in recent years has been meager. A few historical projects related to college bands were completed in the 1960s and 1970s, but most of these were historical overviews of a limited nature.¹⁹ Richard K. Hansen observed that of the 679 total college and university bands in existence in the United States in 1983, only twenty-five (four percent) had been subjects of scholarly historical review.²⁰ In recent years a number of "pictorial histories" of specific college bands have been published.²¹ All of these studies seem to follow similar patterns of reporting chronological histories in relation to prominent band directors and significant events. All of these studies have their merits and collectively they help build the framework of a college/university band history.

Much of the existent research could be considered pieces of the holistic history of the college and university band. As important as "filling in the gaps" of this holistic history is, it is also important to recognize that rediscovering history will occur as new

¹⁸ Heller, "Meaning", 4.

¹⁹ See the review of the related literature later in this chapter.

²⁰ Richard K. Hansen, *The American Wind Band: A Cultural History* (Chicago, IL: G.I.A. Publications, Inc., 2005), 314.

²¹ Thomas Range and Sean Patrick Smith, *The Penn State Blue Band: A Century of Pride and Precision* (University Park, PA: The Pennsylvania State University Press, 1999); and Dorothy Wanless, *The Auburn University Band: A Centennial History 1897-1997* (Dallas, TX: Taylor Publishing Company, 1997).

perspectives reveal new questions. Hansen claimed that "history rests in new perspectives gained by the passage of time and advancing research on connections of the wind band to American society and the rest of the musical world."²²

The bands at Mansfield have been an integral part of music teacher training nearly since the formation of the university. The history of the band seems to parallel that of the music education program. As was mentioned previously, music teacher training at Mansfield University has been influenced by a number of prestigious directors and teachers. Hamlin Cogswell, Will George Butler, Grace Steadman, John Myers, Col. George Sallade Howard, Bertram Francis, James Keene, John Baynes, Don Stanley, and others were significant influences on the music education program as well as the Mansfield Bands. Mansfield was the first institution in Pennsylvania (and one of the first in the nation) to offer a teaching certificate in music.²³ Instrumental pedagogy and teaching methods related to band instruction were offered to Mansfield students as early as 1871.²⁴ The relationship between the university band program and the development of music teachers was investigated in the study. Despite its contributions, there have been no formal, major attempts to chronicle the history of the Mansfield University Music Department or Mansfield University Bands.

Delimitations

According to *Grove Music Online* the term "band" may be used to refer to almost any ensemble of instruments. In the United States, this label has been applied to wind

²² Hansen, *Wind Band*, xii.

²³ Baynes, "History of the Mansfield Music Department.".

²⁴ Michael Martin, "Band Schools of the United States: A Historical Overview," *Journal of Historical Research in Music Education* 21 (October 1999): 50.

and percussion ensembles (brass band, wind band, circus band, symphonic or concert band), jazz and popular music ensembles (big band, stage band, dance band, horn band, rock band), folk and ethnic ensembles (jug band, washboard band, steel band, accordion band, fife and drum band), and ensembles with a specific purpose such as marching bands and military bands. To further complicate the issue, wide variety is often found in the use of these more-specified labels.²⁵ For the purpose of this study “band” was used to refer to groups of musicians playing combinations of woodwind, brass, and percussion instruments. In other words, groups in the lineage of military, professional, and town bands whose instrumentation and, to a large extent, function can be traced back to the early days of the French Revolution.

In an effort to remain subjective in this study, the scope of this research was limited to the initial conception of a band at the Mansfield State Normal School in 1871 to 1971, when Bertram Francis relinquished his position as Director of Bands at Mansfield State College. Additionally, the jazz band, which started as a student-run program in the 1920s, was coached and advised by Mansfield band directors by 1937. It was necessary to trace the history of the jazz band program through the course of the study.

Review of Related Literature

This section consists of reviews of historical research literature regarding the development of the Mansfield band program, the wind band in general, the development of college and university band programs, and the development of instrumental music teacher training programs across the United States. With regards specifically to this

²⁵ Raoul Camus, “Band,” *Grove Music Online* ed. L. Macy (Accessed [8 August 2005]), <<http://www.grovemusic.com>>.

study, no comprehensive and verifiable historical research has been conducted on the history of the Mansfield band program.

Mansfield University Bands

A surface-level study of the Mansfield band program was conducted by Meagen Sorensen as a graduate class project in 2003.²⁶ While this study helps to uncover some sources of information for the current study, such as non-archived materials dealing with the life and career of Bertram Francis, source authenticity and credibility come into question, as there was no systematic attempt to verify the sources used. The author also made a number of unsubstantiated assumptions and speculations.

Early accounts of the Mansfield Band are also mentioned in Gale Largey's book on the history of Mansfield University from 1857 to 1984. While this book is presented as a pictorial history of the university, it has been used to identify many preliminary sources. Largey displays the same "First Band" photograph that Sorensen used.²⁷ The credibility of this being Mansfield's first band is brought into question due to university catalog information that claims that band instruments were being taught in the department at least seventeen years (1871) earlier. It seems reasonable that some type of band may have existed before this 1888 photograph.

Largey mentions an account in the *Wellsboro Agitator* (a local newspaper) in September 1874 that announced "The Mansfield Comet Band and the Orphan Band" performing the tune "Red, White and Blue" at the dedication of a new university

²⁶ Sorensen, "The Band at Mansfield."

²⁷ Largey, *Life at Mansfield*, 23.

building, North Hall.²⁸ It is believed that the "Mansfield Comet Band" was a community ensemble. This author also believes, after viewing some original copies of the *Agitator* from this same era, that Largey may have misidentified the "Mansfield Cornet Band," probably because of hard-to-interpret type font.

Largey highlights a number of significant events and developments in the Mansfield Music Department. A reprint of university catalog information from 1880 in Largey's book shows that Mansfield offered a three-year diploma in the "Department of Instrumental Music." He briefly mentions the beginnings of a three-year Conservatory Course in Music developed by Hamlin Cogswell to meet the demands of an increasing need for music teachers. In the 1920s this conservatory program was overshadowed by a program in public school music supervision.²⁹

A dissertation completed by Shirley Jean Echard chronicles the life and achievements of Hamlin Cogswell. Cogswell, an accomplished bandsman and music educator, directed the music department at Mansfield State Normal School from 1887 to 1897 and again from 1902 to 1905. Echard gathered information from newspapers, boards of education records, professional publications, minutes of professional organization meetings, university yearbooks and catalogs, and Cogswell's composed music and other writings. She also corresponded with Cogswell's grandson to gain access to personal letters, photographs, and other personal effects.³⁰

An entire chapter of Echard's study is devoted to Cogswell's first stint as director of the music department at Mansfield Normal (1887-1897). Cogswell was brought to

²⁸ Ibid, 15.

²⁹ Ibid., 32, 44, 97.

Mansfield to establish a program to prepare music specialists in the normal school. Echard reported that Cogswell had already established himself as a capable music teacher in Scranton, Pennsylvania, and at the Wyoming Seminary in Kingston, Pennsylvania. Among his teachers and mentors were Lowell Mason, George James Webb, William Mason, George F. Root, Hugh A. Clarke, and Hosea Holt. Cogswell had also established himself as a bandsman, organizing and leading a town band in Brooklyn, Pennsylvania, the Thirteenth Regimental Band of Scranton (1878-1883), and bands in Lackawanna, Pennsylvania (1883-1886), and Elmira, New York (1886). Additionally, Cogswell had composed, arranged, and published a number of works and collections for band, as well as collections for orchestra and for solo cornet.³¹

Aside from establishing the music teacher training program at Mansfield, Echard found that Cogswell also offered a number of other significant contributions to the institution. He increased the music faculty from two to six instructors by 1897, established a school band and orchestra, and composed and compiled music for Mansfield productions as well as collections of music for local teacher institutes. After serving as the supervisor of music in the public schools of Binghamton and Syracuse, New York, Cogswell returned to Mansfield from 1902 to 1905.³²

He went on to teach at the normal schools in Edinboro and Indiana, Pennsylvania. Cogswell was elected president of the Music Section of the National Education Association in 1905, and Cogswell's name headed a list of twenty-six music supervisors

³⁰ Echard, "Hamlin E. Cogswell."

³¹ Ibid. 28-45.

³² Ibid, 29, 54.

who issued a call leading to the now-famous meeting at Keokuk, Iowa, which led to the formation of the Music Supervisors National Conference.³³

Colonel George Sallade Howard served as the director of bands and head of the instrumental music department at Mansfield from 1938 to 1940. Following his brief, but influential, tenure at Mansfield, he went on to serve as the first Commander of the United States Air Force Band. He devoted an entire chapter of his autobiography to his time at Mansfield. Howard reminisces about the beautiful facilities at Mansfield and his positive relationships with faculty colleagues, particularly Grace Steadman (department chair) and Joseph Noonan (college president). Having experience working at the Ernest Williams Band Camp in New York, Howard brought to Mansfield the idea of an eight-week summer band, chorus, and orchestra school for high school students to Mansfield. He used current and recently graduated students as teaching faculty at the school. Prominent artists such as Arthur Pryor were also brought in to teach. Howard left to take his summer music school to Penn State University after a political upheaval resulted in the transfer of Dr. Noonan to another institution.³⁴

General Wind Band History

A number of books have been published concerning the history of American wind bands in general including those by Hansen, Fennell, and Battisti. These books are histories of a general nature that help to provide perspectives concerning national trends in overall wind band development and the development of college and university bands. Hansen's new treatise on the history of American wind bands is unique in his attempt to

³³ Ibid, 59, 61, 73.

³⁴ Howard, *A Symphony in the Sky*, 55-64.

relate events and trends in wind band history to events in societal, cultural, and musical history. Hansen even organizes chapters of band history in his book in relation to coinciding societal and cultural landmarks (World Wars, political eras, economic milestones). The culmination of this project is a 213-page timeline illustrating the development of "American Wind Band Music" to "History: Events and Ideas, Societal Growth and Daily Life," "The Related Arts in American and Western Civilization," and "Music in the United States." He provides an exhaustive list of topics, sources, and questions related to band history in his forty-two-page report on band history, proving to be an essential resource for this researcher.³⁵

Fennell formulated a book on the history of the wind band with an emphasis on repertoire, composers, and instrumentation. The culmination of this text is the formation of Fennell's wind ensemble at the Eastman School of Music in 1952.³⁶

In 1995 Frank Battisti wrote a book focusing on the history of the American wind band in relation to the development of its repertoire. Battisti's book focused on the history, development, and literature of the wind band in the United States during the twentieth century, with considerable considerations made towards the development of wind literature.³⁷

All three of the sources listed above are in agreement with a few basic ideas in the early development of the American wind band relevant to this study. First, town bands, professional bands, and college/university bands began to thrive after the Civil

³⁵ Hansen, *The American Wind Band*.

³⁶ Frederick Fennell, *Time and the Winds* (Kenosha, WI: G. Leblanc Corp., 1954).

³⁷ Frank Battisti, *The Twentieth Century American Wind Band/Ensemble: History Development and Literature* (Ft. Lauderdale, FL: Meredith Music Publications, 1995).

War. Second, college and university bands before the Civil War were typically small units associated with military organizations. The popularity of town bands and professional bands spurred the organization of college and university bands, and eventually public school bands in the first part of the 20th century. Lastly, the development of teacher training programs for future band directors was dependent upon the development of band programs in public schools.

History of College and University Bands

McCarrell's 1971 study was a landmark work that pooled information from the limited number of previous studies dealing with college and university band history into one overall presentation. The purpose of McCarrell's study was to provide a complete and accurate history of the college band movement in the United States from 1875 to 1969. He considered the early beginnings of many college band programs with an emphasis on bands as a functional student activity and as a military-related activity. In the early 20th century, before World War I, McCarrell recognized a number of significant developments in college and university bands relevant to similar developments in the Mansfield University Band: (1) the use of regular faculty directors, a heightened interest in performances for athletic events, and beginning enthusiasm for larger symphonic bands. McCarrell attributes the rise in college band activity between World War I and World War II to an increased spirit of patriotism and the rise of college athletics, particularly intercollegiate football. He also notes that the rise of the contest movement during this period had great effect on the growth in the number of school bands. Bands at normal schools and teachers' colleges started to appear at this time also. These bands typically had no military or athletic responsibilities. Instead, they functioned primarily to

provide training for future band directors, to provide general musical training, and to provide school and university entertainment. While overall numbers of participants in college and university bands decreased during WWII, a significantly more number of women were incorporated into programs all over the country. Growth immediately following WWII is attributed to the huge numbers of returning soldiers receiving financial aid under the "G.I. Bill."³⁸

Following WWII, McCarrell claims that college band directors began to re-evaluate the direction of college and university bands with regard to repertory and instrumentation. Many believed that the band should achieve its own recognition, separate from the orchestra, based on new, quality repertory from well-known composers. The education of future band leaders was considered essential to raising the standards of the band.

McCarrell concluded that "continued growth in the size of individual college band programs seemed to promote a greater diversity in those programs after World War II."³⁹ The traditional foundation of marching bands and concert bands was supplemented with an increased emphasis on chamber ensembles, wind ensembles, and stage bands. Of particular interest to the proposed study is the formation of the Eastman Wind Ensemble in 1952 by Frederick Fennell. McCarrell points out the incorporation of the wind ensemble as a supplement to the concert band at most universities, rather than a replacement for the concert band.

³⁸ McCarrell, "College Band."

³⁹ McCarrell, "College Band," 169.

Haynie completed a similar study to McCarrell's in 1971.⁴⁰ The focus of Haynie's study was American college wind bands and their changing role from 1900 to 1968. He begins his study with a background of the history of bands in the United States, followed by chapters dealing with instrumentation, repertoire, leadership, the band in the curriculum, and performance units (the marching band, concert band, stage band, and small ensembles).

Manfredo studied the history of college and university bands with regard to the development of instrumentation and attempts to standardize instrumentation.⁴¹ Primary factors impacting the development of this instrumentation on which Manfredo chose to focus were influential band leaders, particularly Patrick Gilmore, Albert Austin Harding, and Edwin Franko Goldman, and influential affiliations and organizations, such as the Committee on Instrumental Affairs and the American Bandmasters Association.

Recent studies of individual college and university band programs have been scarce. Most of these studies have been chronological accounts of band activity at large institutions, often reporting primarily on the influence of directors, the impact of significant events in general history (World Wars), and the development of ensembles and repertoire. While most of these studies are not directly related to activities in the band program at Mansfield University, a review of these resources has been helpful in terms of providing insight on the format and methods to be employed in the proposed study.

⁴⁰ Jerry Thomas Haynie, "The Changing Role of the Band in American Colleges and Universities" (Master's diss., George Peabody College for Teachers, 1971).

⁴¹ Joseph Manfredo, "Influences on the Development of the Instrumentation of the American Collegiate Wind-band and Attempts for Standardization of the Instrumentation from 1905-1941" (EdD. diss., University of Illinois at Urbana-Champaign, 1993).

Peter James Griffin recently completed a study concerning the early history of the University of Illinois band program.⁴² The purpose of the study was to document the development of the band program from its beginnings (1868) to the appointment of Albert Austin Harding as director of bands in 1908. Previous accounts of this 40-year period were rife with conflicting information. Griffin organizes this study using four broad areas gleaned from his research questions - leadership of the band, role of the band, personnel of the band, and repertoire of the band. Chapters are devoted to each of these areas that are further divided into chronological subsections. Griffin includes an appendix that lists student leaders and instructors of the program during the period studied. Appendices are also included that provide information regarding the personnel numbers of the band program and the repertoire performed. Most of the primary sources of data collected for this study came from student and local newspapers, university catalogs, concert programs, and letters from former band members and band leaders found in books, periodicals, and yearbooks. Secondary sources were found in the form of articles written about the University of Illinois band program, newspaper articles, and previous studies concerned with University of Illinois band history.

In 2004 George Alan Brozak conducted a study of the history of the bands at Ohio University. He focused on the musical, social, and educational development of the band from its beginning in 1890 to 2002.⁴³ Of particular interest to the study being proposed is Brozak's determination that the band directors at Ohio University played a major role in the development of the music education division at that institution. He

⁴² Peter James Griffin, "A History of the Illinois Industrial University/University of Illinois Band, 1867-1908" (EdD. diss., University of Illinois at Urbana-Champaign, 2004).

found that the band directors often taught the majority of instrumental music education courses (Instrumental Methods, Instrumental Conducting, and Instrument Techniques), similar to band directors at Mansfield. Brozak also claims that the close association these band directors had with students performing in their ensembles had a positive effect on the student/mentor relationship of music education members. As is being proposed for the current study, Brozak organized the report for his study according to tenure periods of band directors.

A study completed by John Michael Knedler in 1994 focused on the history of the band program at the University of Oklahoma from 1903 to 1971.⁴⁴ The purpose of the study was to describe the conditions that contributed to the inception and growth of the band, and to identify unique developments in the band's history. Knedler documents the development of the band program from early bands created to provide spirit at football games, to the establishment of a comprehensive band program including a marching band, pep bands, and concert bands. Knedler reveals how the personalities of three past band directors influenced the OU Band. Within each chapter the following topics are divided into sections: Historical Context, Band Directors at OU, Academic Standing, Membership/Instrumentation, Performance Ensembles, Concert Repertoire, and Budgets and Facilities. Knedler also includes, as an appendix, a comprehensive list of concert repertoire gathered from concert programs. Much of the information in the Knedler study comes from personal interviews with past band directors and past band members.

⁴³ George Alan Brozak, "A History of the Bands at Ohio University, Athens" (Ed.D. diss., University of Illinois at Urbana-Champaign, 2004).

⁴⁴ John Michael Knedler, "A History of the University of Oklahoma Band to 1971" (Ph.D. diss., University of Oklahoma, 1994).

Knedler also uses concert programs, newspaper articles, photos, and archived band department documents as primary sources of evidence.

Keith Winking's 1992 study detailed the performing and teaching career of Ernest Williams.⁴⁵ Williams was a famous cornetist who performed with ensembles such as the Sousa Band, the Conway Band, and the Philadelphia Orchestra in the first quarter of the twentieth century. In 1929 he took over the band at orchestra school associated with the Ithaca Conservatory, an appointment that lasted only two years. During this time he financed the construction of a building in the Catskill Mountains near Saugerties, New York, to house a summer music camp. Following his departure from Ithaca in 1931, Williams established the "Ernest Williams School of Music" in Brooklyn, New York, modeled after the famous military band school in England, Kneller Hall. George Howard, future band director at Mansfield, began his association with Williams as a student at Ithaca, and continued to the Williams School of Music and summer camp.

A 1983 study by David Beier investigated the history of the band program at the University of Colorado from 1908 to 1978.⁴⁶ Beier organized the chapters of this study according to the tenure periods of band directors. These chapters were further organized into subsections researching national trends in band activity during each period, band activity at the University of Colorado, instrumentation, and repertoire. Appendices include a list of band instrumentation by year and repertoire lists for concert bands from 1929 to 1978.

⁴⁵ Keith Robert Winking, "Ernest Williams, Virtuoso and Educator: A Biographical Survey of his Philosophies and Techniques" (DMA diss., University of Texas at Austin, 1993).

⁴⁶ David H. Beier, "Bands at the University of Colorado: An Historical Review, 1908-1978" (PhD diss., University of Colorado, 1983).

A 1982 study by Earle Gregory serves as a biography of Mark H. Hindsley, particularly his years as the director of bands at the University of Illinois (1948-1970).⁴⁷ Hindsley was influential in the construction of band instruments, the development of the wind band literature through transcriptions, and the construction of a band building at the University of Illinois. Gregory uses interviews with Hindsley, letters of correspondence kept by Hindsley, scrapbooks, programs, and teaching notes and syllabus materials of Hindsley as primary biographical data. Gregory also examined the data from Hindsley's research into the construction of instruments and conducted interviews with instrument company executives and specialists familiar with Hindsley's research. Interviews with Hindsley were used to investigate his contributions to the wind band repertoire.

In a similar study, Myron Welch investigated the life and work of Leonard Falcone, with particular emphasis on his years as the director of bands at Michigan State University, 1927 to 1967.⁴⁸ Primary sources of data for this study consist of personal interviews with Falcone, documents kept by Falcone (programs, recordings, correspondence, and photos), university publications (bulletins, catalogs, yearbooks), recordings of Falcone as a euphonium soloist, and articles written by Falcone for professional journals. Secondary sources of data include campus and local newspapers and interviews with Falcone's wife and colleagues associated with Falcone. The study is divided into five main sections. The first section looks at Falcone's life and training before his tenure at MSU. Section two investigates historically Falcone's time as director of bands at MSU. The third section deals with Falcone's philosophies towards the college

⁴⁷ Earle S. Gregory, "Mark H. Hindsley: The Illinois Years" (EdD. diss., University of Illinois, 1982).

band, his own musicianship and development, assistance, students, administration and colleagues, public relations, rehearsal techniques, programming and band literature, band instrumentation, and band seating arrangements. The fourth section looks at Falcone's professional activities as a guest conductor, adjudicator, clinician, and leader in professional organizations. In the last section Welch investigates Falcone's role as a performing euphonium artist and as a euphonium teacher. Appendix A is a comprehensive list of the MSU Band instrumentation from 1927 to 1967. Select concert programs are found in Appendix B. These include programs from MSU special event concerts, such as performances at national professional organization meetings (MENC, CBDNA), regular campus performances, Spring outdoor concerts, and tour performances. Appendix C shows the rise of student enrollment and band enrollment at MSU during Falcone's tenure. Appendix D is a document written by Falcone in 1964, "In the Light of Experience," that is a philosophy of the function and responsibility of the ensemble conductor.

A 1971 study by Gilbert Wilson chronicled the life of Hale E. VanderCook, musician, music educator, and founder of the VanderCook College of Music.⁴⁹ Wilson organized the chapters of his study as: 1) life and background, 2) teaching techniques, 3) philosophies, and 4) influence upon instrumental music education. He found that VanderCook's contributions to instrumental music education included the establishment of a curriculum for the training of instrumental public school music teachers, the

⁴⁸ Myron Delford Welch, "The Life and Work of Leonard Falcone with Emphasis on His Years as Director of Bands at Michigan State University, 1927-1967" (EdD. diss., University of Illinois, 1973).

⁴⁹ Gilbert Edwin Wilson, *H.A. VanderCook: The Teacher*, (Chicago: VanderCook College of Music, 1971).

establishment of summer music camps and festivals, and the encouragement of composers to write and arrange music for high school bands and orchestras.

History of Band Teacher Training

A comprehensive history of music teacher education has not yet been written. Verrastro and Leglar state that research in music teacher education has been unfocused and unclear, and they declare a need for historical research on the same. While research concerning the undergraduate music teacher education and music education for elementary classroom teachers has been considered in a number of recent studies, historical research in this area has been meager. Information may be gleaned from the diverse body of historical research that does exist by considering each piece of research as a contribution to the comprehensive whole. Verrastro and Leglar challenge future researchers to explore the relationships between music teacher education and the demands of society.⁵⁰

Even less research has been conducted concerning the history of band teacher training. Little information has been uncovered regarding the history of how band directors have been taught.

One scholarly article by Michael Martin was discovered focusing on the history of "band schools" and instrumental music teacher training programs.⁵¹ Additionally, this topic has been mentioned in a few publications devoted to the history of music education in the United States (Keene, Mark and Gary, Labuta and Smith). Typically, the history of teacher training for bands is associated with the development of instrumental music

⁵⁰ Ralph E. Verrastro and Mary Leglar, "Music Teacher Education," in *Handbook of Research on Music Teaching and Learning*, ed. Richard Colwell (New York: Schirmer Books, 1992), 676-677, 690.

⁵¹ Martin, "Band Schools of the United States."

programs in public schools. All of these sources agree that the initial boom in the development of both band schools (aimed at teaching band directors) and public school bands occurred in the first two decades of the 20th century.

Martin studied the history of the American band school movement by providing an historical overview of significant events, individuals, and institutions. A short list of schools offering instruction for band directors before 1900 includes Dodsworth's Brass Band School (1853), Baxter University of Music (1870), Dana's Musical Institute (1870), and the Mansfield Normal School of Music (1871). Martin notes that Mansfield offered instruction in band and orchestral instruments as early as 1871. Hamlin Cogswell, joined the faculty in 1887 and increased the faculty size from one to six by 1893. While the emphasis at Mansfield was on the training of public school vocal music teachers (as was the case in all normal schools at this time), the curriculum included instruction in instrumental music, including orchestra and band. Advertisements from a periodical referred to as the *Dominant* (1893) are cited as sources for this information.⁵²

Martin also provides information concerning Frank H. Losey, whom this researcher had found in an 1895 Mansfield band photograph, listed as the director. Losey had been a student at Mansfield under Cogswell, and later was a teacher of brass at Mansfield. He later went on to serve as chief editor for the Carl Fischer Music Company and the Vandersloot Music Company and founded the Losey Military Band School in 1914 in Erie, PA. Martin cites sources from the *Metronome* (1903) and the *Musical Messenger* (1920) for this information.⁵³

⁵² Ibid., 46-50.

⁵³ Ibid., 58-59.

James A. Keene (formerly a professor at Mansfield University) wrote a thorough history of American music education. In his chapter on music teacher education from 1823 to 1914, Keene points out that Mansfield was one of the first teacher training institutions to organize a separate department for students who wanted to specialize in music. He cites the Mansfield State Normal School catalog for 1871-72 which indicates that the Mansfield State Normal Music Academy was divided into four departments: vocal, theoretical, aesthetical, and instrumental. The instrumental department instructed all instruments including orchestra and brass band.⁵⁴

Summary

The review of the literature presented here reveals a number of items significant to researching the development of the band program at Mansfield. First, research regarding the history of the Mansfield band program and the music department prior to this study was scarce. The meager, organized information that did exist contains holes and questions remained. It seems plausible that band and music teacher training programs have unique and significant histories, and that further research needs to be conducted in these areas. Second, the focus of current band histories has been centered on the accomplishments of individual band directors. While the factors of instrumentation, repertoire, administration, and teacher training have been chronicled in recent studies, the emphasis has remained on the accomplishments of individual directors. Lastly, the current state of historical research regarding instrumental music teacher training, particularly the instruction of future band directors, is woefully deficient, signifying the need for additional research.

⁵⁴ Keene, *History of Music Education*, 207.

CHAPTER TWO

METHODS AND PROCEDURES

This research chronicled the history of the band program at the teachers' school in Mansfield, Pennsylvania. This chapter consists of a brief summary of historical research methods, followed by a discussion of the procedures for the study.

Sources

Research in Music Education, by Edward L. Rainbow and Hildegard C. Froehlich, *The Modern Researcher*, Fifth Edition, by Jacques Barzun and Henry F. Graff, and the historical research chapter in the *Handbook of Research on Music teaching and Learning*, by George N. Heller and Bruce D. Wilson were used as guidelines that directed the author in this historical study.¹ David K Dunaway and Willa K. Baum's *Oral History: An Interdisciplinary Anthology*, along with Donald Ritchie's *Doing Oral History: A Practical Guide*, helped in the design of directed interviews with former Mansfield band directors John Baynes, Don Stanley, and Richard Talbot, as well as band alumni, band supporters, and influential former music department faculty members.²

¹ Edward L. Rainbow and Hildegard C. Froehlich, *Research in Music Education* (New York: Schirmer Books, 1987); Jacques Barzun and Henry F. Graff, *The Modern Researcher*, fifth ed. (San Diego, CA: Harcourt Brace Jovanovich, 1985); and George N. Heller and Bruce D. Wilson, "Historical Research," in *Handbook of Research on Music Teaching and Learning*, ed. Richard Colwell (New York: Schirmer Books, 1992).

² David K Dunaway and Willa K. Baum, *Oral History: An Interdisciplinary Anthology*, second ed. (Lanham, MD: AltaMira Press, 1994); and Donald Ritchie, *Doing Oral History: A Practical Guide*, second ed. (New York: Oxford University Press, 2003).

In addition to interviews, data were gathered from a number of printed sources. The most important primary source for information concerning the band's history was the archival materials held at the Mansfield University North Hall Library. These materials include university catalogs from 1864 to 1971, quarterly university newsletters from 1897 to 1964 with editions devoted exclusively to the music department, and photographs of bands from 1888 to 1971. This collection also includes other sources of information regarding the band and music department including commencement ceremony programs and a full compliment of yearbooks from 1918 to the present. The Mansfield music department archives also hold numerous photographs of Mansfield bands, music department newsletters (the *Cadenza*) from 1978 to the present, and recordings of Mansfield bands.

Student newspapers from 1916 to the present helped in relating band activity and development to the social and cultural surroundings of the entire university. Local newspapers with information pertinent to the band's history include the *Mansfield Advertiser*, the *Wellsboro Agitator*, and the *Wellsboro Gazette*.

Procedures

Heller identifies six steps in historical research:

- I. Choosing a topic
- II. Building a bibliography
- III. Refining the topic
- IV. Establishing the context
- V. Gathering the evidence

VI. Verifying the sources³

This is a general outline of the processes that directed the efforts of the study.

The processes of choosing the topic, refining the topic, and establishing the context of the study are dealt with in Chapter One of this study.

Building a bibliography begins with consulting general references on music education history that may lead the researcher to primary and secondary sources. Among the preliminary sources which have already been consulted are: *Dissertation Abstracts International*; *Educational Resources Information Center*; *Répertoire International de Littérature Musicale*; *Historical Research in Music Education: A Bibliography*, by George N. Heller; *Music Index Online*; and bibliographies of historical dissertations, articles, and books concerned with band topics.⁴

Gathering evidence on a historical subject requires a researcher to consider multiple sources of evidence. Primary sources represent eyewitness testimony of an event or piece of the past. Secondary sources are offered by anyone other than an eyewitness or direct observer. Primary sources are original documents or accounts that may take a variety of forms such as interviews, newspaper accounts, programs, letters, memos, financial records, photographs, sound recordings, and video recordings. As mentioned above, interviews, newspaper accounts, photographs, and university publications formed the factual core of this study.

³ Heller, "Historical Research," 103.

⁴ *Dissertation Abstracts International* (Ann Arbor, MI: University Microfilms International); *Educational Resources Information Center* (Online academic database) available from <http://www.epnet.com>, Internet; *Répertoire International de Littérature Musicale* (Online music reference database) available from <http://www.epnet.com>, Internet; George N. Heller, *Historical Research in Music Education: A Bibliography* (Lawrence, KS: University of Kansas, 1989); *Music Index Online* (Online music database) available from <http://www.epnet.com>, Internet.

While primary sources are preferred to secondary sources as evidence to substantiate historical facts, secondary sources serve a number of important functions. Secondary sources with bibliographies may lead to the discovery of primary sources by combining information from several primary sources into a single publication. Often secondary sources may suggest interpretations of the research problem. Additionally, areas of conflict or controversy, which need resolution through primary sources, may be pointed out by secondary sources. Secondary sources can also correct earlier sources, even primary sources. In combination, secondary sources and primary sources can provide a framework of detailed and corroborated information.

The next step of the research is verifying the sources used. Sources must be critically evaluated in two ways: authenticity, or external criticism, and credibility, or internal criticism. Heller states that "analyzing a document for its authenticity includes determining such matters as authorship, date, provenance, meaning, original order, variant forms, and forgery."⁵ It is unlikely that there was much evidence uncovered in research of this sort which fails the test of authenticity because there would be little reason for anyone to forge documents concerning topics in history such as that of the Mansfield band program.

The issue of credibility played an important role in the evaluation of data gathered in the study. Evaluation of the credibility of a source is accomplished through the process of corroboration of an account through multiple independent sources. Heller identifies four aspects of an eyewitness account that should be examined to determine the source's credibility: (1) the reliability of memory, (2) the intention or purpose of writing

⁵ Heller, "Historical Research," 106.

or speaking, (3) the confidentiality of the account, and (4) the expertness of the writer or speaker.⁶ This researcher had to examine source credibility in pinpointing events such as the actual beginning of the Mansfield band and the identity of the first director.

The research stage is largely technical—a combination of systematic "hunting and gathering" of all information relevant to the topic at hand and thoughtful detective work, attempting to identify trends, patterns, and consistencies in the sources gathered. The final step of writing history is the creative, artistic portion of the study. It is not sufficient to simply gather facts and report them. The historical researcher must interpret and synthesize the information gathered into an intelligible whole that readers can grasp and remember.⁷

Preliminary research was conducted by looking through materials in the custody of the Mansfield University music department—concert programs, recordings, photographs, and departmental publications. Conversations with the Mansfield University archivist also revealed the location of a considerable amount of material regarding the music department that had not yet been catalogued. Following informal conversations with former Mansfield band directors Donald Stanley and Richard Talbot, it was determined that an adequate amount of reference material was available to warrant this historical research.

The next step was to peruse the holdings of the local newspapers, the *Mansfield Advertiser* (1873-1973), the *Wellsboro Agitator* (1867-1963), and the *Wellsboro Gazette* (1874-1962). The Wellsboro newspapers were available on-line, in digital format, from

⁶ Ibid., 106-107.

⁷ Ibid, 107.

the Green Free Library in Wellsboro, Pennsylvania. The digital format allowed for easy keyword searches to locate articles dealing with specific band directors and events.

The *Mansfield Advertiser* was available in the Mansfield University library in microfilm format, with the exception of most issues from 1912 to 1929, which are not held by any other library or known individual. Searching through nearly 100 years (1873-1971) of weekly *Advertiser* issues seemed too daunting a task, so key annual events were identified in an effort to streamline the search for relevant information. Issues of the *Advertiser* were carefully scanned in September for news concerning the beginning of each school year (new faculty, school assembly programs), and for articles regarding the band at the annual Mansfield Fair. *Advertiser* issues in December and May of each year were closely scrutinized as these were months when end-of-the-semester concerts were advertised or reported. May issues also regularly included detailed accounts of commencement week activities. The *Advertiser* seemed to follow the pattern of putting important local news on the front page, while subsequent pages included national news, advertisements, and more personal local news. Attention was paid to the front page of issues in months not mentioned above to search for pertinent band activity. During some periods a special column (often called “Normal Notes”) was also included in each issue of the *Advertiser* that reported on a variety of activities at the teachers’ college, including music department and band activity.

University catalogs were available from 1864 to the present. These sources helped to identify music department faculty members during each period in the study, and to identify curricula used in the teacher training program at Mansfield. Articles and photographs concerning Mansfield bands were found in issues of the school yearbook,

the *Carontawan*, which were available from 1918 to the present. In addition, a great deal of information concerning the public school bands in Mansfield was gleaned from information found in copies of the Mansfield High School annual yearbook, the *Manuscript*. The Mansfield High School library holds copies of most issues of the *Manuscript* dating back to 1928.

Catalogued photographs found in the Mansfield University Historical Archives included photographs of concert bands, marching bands, dance bands, band camp activities, and former band directors. The non-catalogued materials in the archives contained a number of items useful to this study. A collection of music department concert programs found in the archives from a variety of sources yielded a number of band concert programs.

An article announcing this study included in the August 2005 edition of the *Cadenza*, the Mansfield University music department's alumni newsletter. The article mentioned the nature of the study and solicited useful materials from alumni—concert programs, copies of the *Cadence* (music department publication 1926-42), photographs, and other pertinent items. A large quantity of materials were secured by the author by October 2005, mostly in the form of photographs and concert programs. A number of alumni also sent letters recounting their experiences at Mansfield.

Finally, recorded interviews were conducted with three former Mansfield band directors, John Baynes, Donald Stanley, and Richard Talbot. Each was asked about their experiences at Mansfield and their philosophies regarding band instrumentation, repertoire, the role of the marching band, and music teacher training. They were also

asked about their views of the impact that band directors and the band program had on future music teachers who attended Mansfield.

CHAPTER THREE

EARLY YEARS OF THE MANSFIELD BAND, Beginning -1887

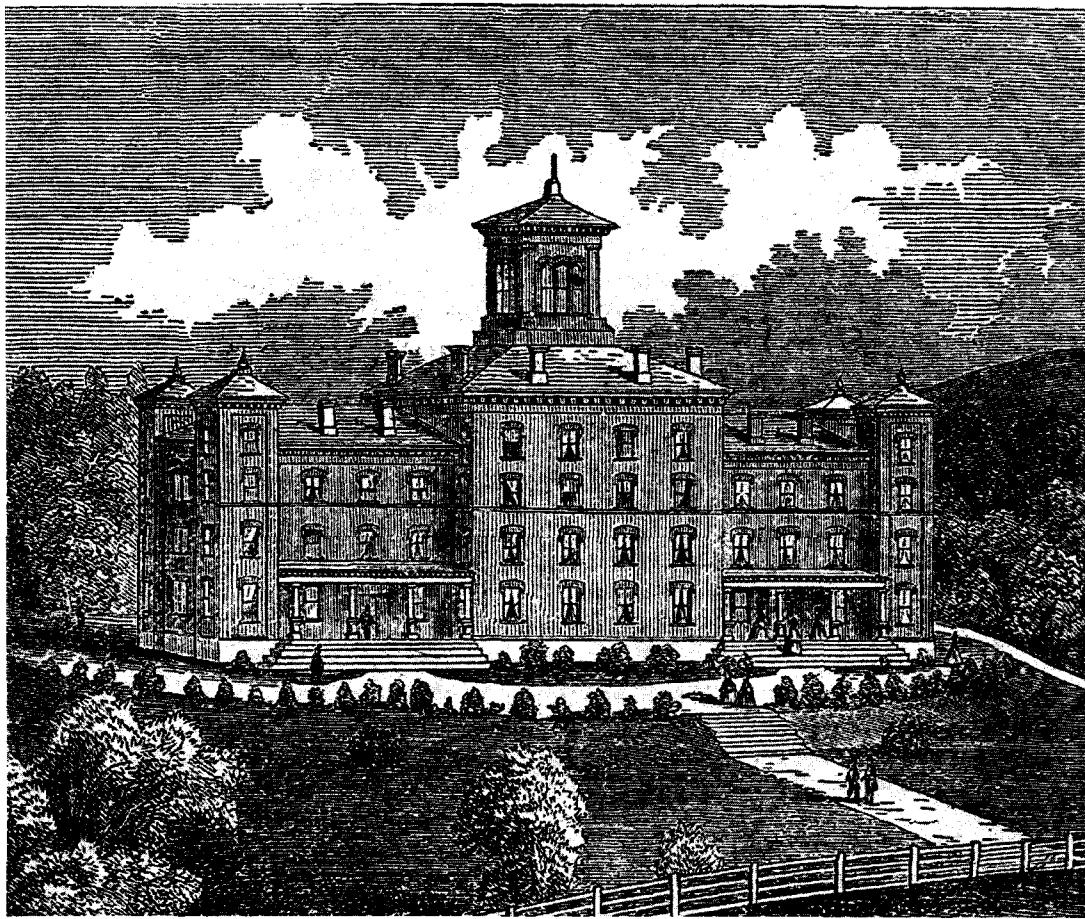


Figure 1. An artist's rendering of South Hall at the Mansfield State Normal School in 1864. Used by permission of the Mansfield University Historical Archives.

In 1854, Col. Joseph Hoard and a small group of Mansfield citizens proposed the establishment of an institution of higher learning in Mansfield, Pennsylvania. The village of Mansfield held a population of only 250 to 300 citizens at that time. Located at the confluence of two streams, Corey Creek and the Tioga River, the only manufactories were a tannery and a small saw mill, both powered by the waters of Corey Creek. There

were two small stores, two small hotels, two churches, and a one-room village school.

The surrounding area, two miles in diameter, contained only twenty painted buildings.¹

Figure 2 gives a bit of perspective as to the distance to larger nearby cities: thirty miles to Corning, New York; fifty miles to Williamsport, Pennsylvania; almost 150 miles to the state capital in Harrisburg; and nearly 200 miles from the closest Civil War battle in Gettysburg (July, 1863).² Simon B. Elliott, a longtime Mansfield resident and historian, said of the condition of Mansfield in 1854:

Mansfield might well have been, and probably was, considered the least important of all the villages located in the Valley of the Tioga. Its chances for prosperity could in no sense be looked upon as promising.³

¹ Simon B. Elliott, *Historical Address Delivered at the State Normal School, Mansfield, PA* (Mansfield, PA: Van Keuren & Coles, Printers, 1893), 5-6.

² The United States Civil War appears to have had little or no effect on the establishment of the normal school in Mansfield. Neither Simon Elliott's historical address in 1893, nor Gale Largey's 1984 pictorial history of the institution even mention the war. An orphanage for children of Pennsylvania soldiers and sailors who gave their lives in the war established a Soldiers' Orphans' School in Mansfield from 1867 to 1890. Later in this chapter the relationship of the orphans' school and the normal school will be discussed.

³ Elliott, *Historical Address*, 5-6.

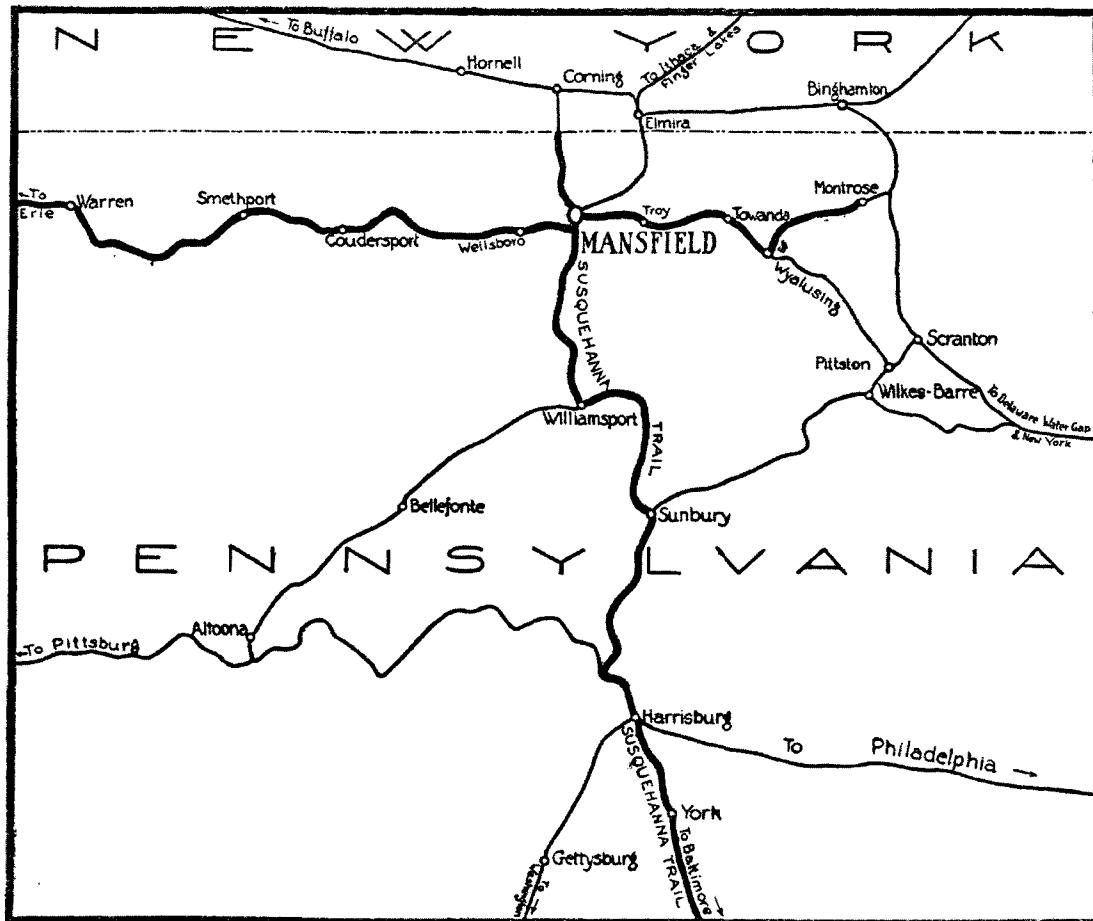


Figure 2. Map of central Pennsylvania, showing Mansfield at the crossroads of two major roadways, now State Highway 6 (east-west) and Interstate 15 (north-south). Map taken from the *1925-26 Annual Catalog of the Mansfield State Teacher's College*. Used by permission of the Mansfield University Historical Archives.

Sponsored, in part, by the patronage of the East Genesee Conference of the Methodist Episcopal Church, the Mansfield Classical Seminary opened in 1857 with 105 students.⁴ After a long string of financial and facility mishaps (the original building burned down at the beginning of the second school term in April of 1857), the Board of Trustees applied to the state of Pennsylvania to have the seminary declared the State Normal School of the Fifth District, serving the educational needs of Bradford, Lycoming, Sullivan, Susquehanna, Tioga, and Wyoming counties. The school operated

⁴ Ibid.

as the Mansfield State Normal School (MSNS) from 1862 until 1927, when it became Mansfield State Teachers College.⁵ Not quite twenty years prior to the opening of the MSNS, Massachusetts had established the first normal schools in the United States in Lexington, Barre, and Bridgewater.⁶ The MSNS was the third normal school in Pennsylvania, following schools in Millersville (then called Millersburg) in 1859 and Edinboro in 1861.⁷

Early Instrumental Music at Mansfield

It is impossible to discuss the history of any single music program at Mansfield without also considering the music teacher training component. Music was offered to normal students from the inception of the school. University catalogs reveal that in 1864 J. C. White was heading a department of instrumental and vocal music, in which fifty-seven students were being trained. Early on the music department was a valued component of the normal school:

This department is under the direction of Professor J. C. White, an able and experienced teacher. Under his management this department has become quite a prominent feature.⁸

A review of local newspapers, academic catalogs, and archived photographs reveals that the existence of a band program at the Mansfield State Normal School during the second half of the nineteenth century that was, at best, sporadic. The curriculum of the music department at any given time was based on the strengths and background of the

⁵ Fred A. Jupenlaz, ed., *Mansfield Alumni-College Pictorial Bulletin: Centennial Issue, 1857-1957* (Mansfield, PA: Advertiser Print, 1957), 11-15.

⁶ Heller and Humphreys, "Music Teacher Education in America," 54.

⁷ Largey, *Life at Mansfield*, 8.

⁸ *Annual Catalog of the Mansfield Normal School*, 1864-65, 20. The library at Mansfield University of Pennsylvania holds academic catalogs for each school year dating back to 1864-65.

presiding music director, and was subject to dramatic change as directors came and went. The faculty varied from one to three instructors until the last decade of the century. The entire normal school (almost 400 students in 1865) was trained in one building, South Hall (shown in Figure 3), until 1874, when North Hall was added to the campus.⁹

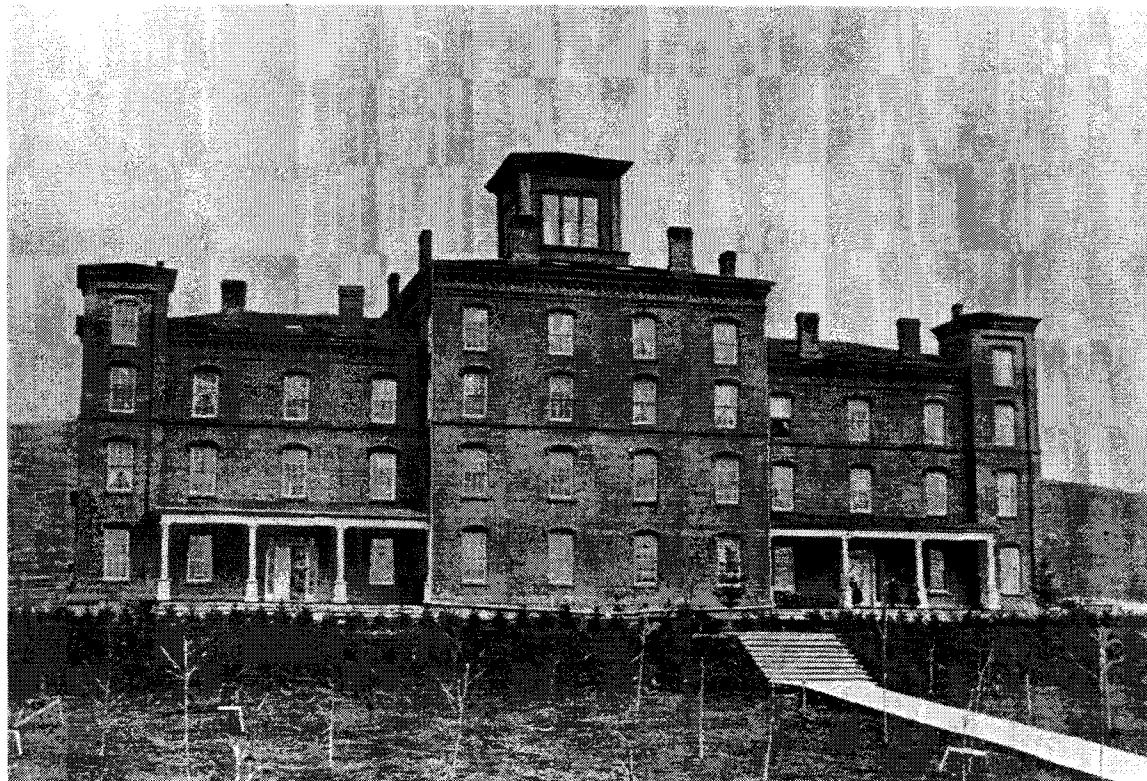


Figure 3. Photograph of South Hall at the Mansfield State Normal School taken in 1864. Used by permission of the Mansfield University Historical Archives.

Music curricula and faculty at Mansfield in the years prior to 1864 are difficult to determine because the institution's archived collection does not hold the academic catalogs and no copies could be located. It is possible that band instruments were being taught at Mansfield earlier than 1864 as community and college bands—particularly

⁹ Largey, *Life at Mansfield*, 15.

brass bands—had started to appear and even flourish in the northeastern states in the 1830s.¹⁰

The rise in band activity in the northeastern United States in the years leading up to the American Civil War (1861-1865) was due, in part, to the changing role and instrumentation of American bands. H. Wiley Hitchcock characterized nineteenth century wind band as “the vernacular tradition’s equivalent of the cultivated tradition’s strings-centered symphony orchestra.”¹¹ From a very general viewpoint, bands of the American Revolutionary War era were made up mostly of *harmoniemusik* instrumentation—pairs of oboes, clarinets, horns, and bassoons—with the addition of drums. The invention of the keyed bugle and keyed trumpet in the first couple of decades in the nineteenth century spurred the development of brass bands in America.¹²

Early college bands included those established at both Harvard and Yale in 1827.¹³ While the instrumentation of the band was far from standardized, the invention of the valve mechanism in 1815 set the stage for the ascending of the brass bands starting in the 1830s.¹⁴ The band at Indiana University was started as an all-brass band in 1832.¹⁵ Initially, the woodwinds were forced out of bands completely, as in the brass band organized by Thomas Dodworth in New York City in 1834 and the Boston Brass Band founded in 1835. Woodwind instruments returned in some band settings, in larger

¹⁰ Hansen, *The American Wind Band*, 24-27.

¹¹ H. Wiley Hitchcock, *Music in the United States: A Historical Introduction* (Upper Saddle River, NJ: Prentice Hall, 2000), 131-134.

¹² Camus, “Band.”

¹³ Hansen, *The American Wind Band*, 314.

¹⁴ Camus, “Band.”

¹⁵ Hansen, *The American Wind Band*, 24.

numbers to balance the brass, in the middle of the nineteenth century.¹⁶ Later Patrick Gilmore's large touring band, and even later John Philip Sousa's band, among others, started to integrate moments of "cultivated tradition" into the band's "vernacular" reputation. Band concerts were often "potpourris inevitably alternating solos by 'guest vocal performers' with pieces by the band." Repertoire began to reflect a mixture of marches, dances, polkas, and quicksteps with transcriptions of orchestral standards.¹⁷

Brass instrument lessons were offered at Mansfield by the 1866-67 school year, at a cost of five dollars for twelve lessons. Isaac G. Hoyt, Professor of Instrumental Music, taught forty-four students in the Instrumental Music course.¹⁸ The purpose of the department was described in the 1866 university catalog:

The object of this department is to furnish a solid Musical education, in all of its branches, practical and theoretical, to those desirous of fitting themselves for the profession either as teachers or performers.¹⁹

The 1870-71 university catalog lists "Arbuckle's Method" (presumably written by Matthew Arbuckle, the great cornetist who performed with one of Patrick Gilmore's early bands, 1863-1880) as the repertoire used for the study of the cornet. Also mentioned in the 1870 catalog, "pupils in the advanced grades of Instrumental Music are trained to the practice of concerted music,"²⁰ although it is unknown what concert ensembles existed, if any.

¹⁶ Hitchcock, *Music in the United States*, 131.

¹⁷ *Ibid.*, 131-134.

¹⁸ *Annual Catalog of the Mansfield Normal School*, 1866-1867, 16, 23.

¹⁹ *Ibid.*, 23.

²⁰ *Annual Catalog of the Mansfield Normal School*, 1870-1871, 31-32.

Hoyt, an accomplished violinist and pianist, taught at MSNS from 1866 to 1871 and later returned to direct the music department, renamed the “Mansfield Conservatory of Music,” from 1884 to 1887. Little is known about Hoyt’s activity outside of Mansfield during the intervening years except that a *Wellsboro Agitator* column of 1875 referred to a music school Hoyt then operated in Osceola, Pennsylvania.²¹ He sold Haines Brothers pianos while teaching at MSNS.²²

The First Band at Mansfield

The first mention of a band at MSNS is found in the school catalog advertising the course offerings for the 1871-72 school year.²³ David C. Jewett, the new music director at the normal school that year, restructured and renamed the music department the “State Normal Musical Academy.”²⁴

Jewett had been a music teacher in Ithaca, New York, and Wellsboro, Pennsylvania, before going to Mansfield.²⁵ A notice in the July 12, 1860, *Wellsboro Agitator* announced a “Musical Normal School” that would open in Wellsboro (twelve miles from Mansfield) in August of that year.²⁶ Jewett and a Prof. R. Harrison of Friendship, New York, offered a six-week program intended to “impart a thorough course of instruction to all wishing to qualify themselves for teachers, either vocal or instrumental, as also to those who wish to make greater proficiency in music, either

²¹ *Wellsboro (PA) Agitator*, 29 June 1875, p. 1.

²² Advertisement for Haines Brothers Pianos, *Wellsboro (PA) Agitator*, 9 December 1868, p. 1.

²³ *Annual Catalog of the Mansfield Normal School*, 1871-72, 36-38.

²⁴ *Ibid.*, 35.

²⁵ “A Musical Convention,” *The Tioga County (PA) Agitator*, 29 March 1860, p. 1.

²⁶ *Wellsboro (PA) Agitator*, 12 July 1860, p. 1.

practical or theoretical, for their own individual gratification or benefit.” While singing was the primary objective of Jewett and Harrison, the course of instruction included the art of playing the piano forte, organ, melodeon, violin, cello, guitar, and all instruments used in orchestras or brass bands. Over thirty students were reported to have taken part in the program.²⁷

According to an 1873 article in the *Mansfield Advertiser*, Jewett was a graduate of Dr. James Baxter’s School of Music in Friendship, New York.²⁸ Baxter started in one room in Friendship in 1853 and continued his school until 1883. He placed music on the same level as any other academic subject, turning away from the conservatory concept of music teaching and toward the development of a plan for a university of music. He established a three-year, nine-term course of study plus a “normal program.” Baxter emphasized that everyone trained in music should know how to compose, perform, teach, understand, and evaluate music. Although no “model school” was available for Baxter’s students to practice teaching, he frequently recruited youth from the area to participate in music lessons as models for his aspiring teachers. Early on Baxter divided his university into four “schools”—Church Music, Parlor, Orchestra, and Band—all with their own standards for graduation. By 1875 these four schools had been renamed and reorganized, respectively, into Sacred, Secular, Orchestra, and Band. Similarities between the curriculum used by Baxter and the curriculum introduced at the MSNS by Jewett demonstrate the extent of influence Baxter’s school had on Jewett.²⁹

²⁷ *Wellsboro (PA) Agitator*, 29 August 1860, p. 1.

²⁸ *Mansfield Advertiser*, 18 March 1873, p. 3.

²⁹ Frederic Faye Swift, *James Baxter: An American Pioneer Music Educator* (Oneonta, NY: Swift-Dorr Publications, 1971), 31-42.

Four departments made up Mansfield's State Normal Musical Academy in 1871: Vocal, Theoretical, Instrumental, and Aesthetic. The Instrumental Department included "every instrument in general use in Church, Parlor, Orchestra, or Brass Band." During the Spring 1872 semester Jewett formed a chorus, brass band, and orchestra and claimed they would "hereafter be considered indispensable to the institution." Jewett made sure the building was expanded and updated to accommodate a large-ensemble practice hall and practice rooms furnished with brass and string instruments. He offered a short course called "Jewett's Convention Course," in which he taught students how to conduct musical conventions and singing schools. A "Teachers' Class" was also formed during this year:

A special feature of the institution will be the formation of a class for the purpose of imparting the true principles of teaching. The necessity of a systematic course of musical instruction has long been felt, and those who are preparing for Teachers cannot fail to appreciate this opportunity.³⁰

The following school year (1872-73) a Music Academy catalog was published separately from the regular normal school catalog. The four departments of the Music Academy were changed to Sacred Music, Secular Music, Orchestra Music, and Brass Band Music. Each department offered two degrees, the Elementary and the Classical. In the regular normal school the Elementary Course appears to have been a three-year degree that focused on mathematics, the sciences, history, and teacher training; the Classical Course was a four-year course that offered studies in the English language, literature, philosophy, and humanities. The Music Academy's Brass Band Course was set up as:

³⁰ *Annual Catalog of the Mansfield Normal School, 1871-1872*, 35-39.

Elementary Degree—This includes the Technique of one instrument and its application in all kinds of popular music, both in solo and ensemble playing; the principles and classification of all instruments used for music of this character and Band Tactics for field purposes; Thorough-Bass (completed); Elements of Harmony.

Classical Degree—This embraces the study of elaborate Solo Playing, Variations, Fantasies, etc., also Ensemble practice in the various styles of Classical Music for Field and Concert purposes; the advanced study of Harmony, Composition, Instrumentation and Arrangement of music appropriate for Brass Bands.³¹

Jewett issued a report of the State Normal Music Academy in March of 1873.

After having to delay the start of the previous school year due to a problem related to the delivery of instruments, he reported that the school had “a full set of brass and nearly a full set of orchestral instruments.” There had been seventy-seven students in the music academy during the previous year, and he planned to start the next term with sixty-three. He described one of the functions of the music academy as a department of the MSNS “giving lessons on the piano to those who desire to take them,” with a good number of normal students participating:

Those in the full course are here for the purpose of studying music exclusively, and do not attend that school [the Normal] at all, as that gives them all the work they can possibly do.³²

The regular course, or full course, offered by Jewett included instruction in voice culture, instruments, and music theory four times each week. Exercises in notation, church music, oratorio, and opera were also conducted four times each week. Students were given free use of all the instruments and were expected to practice four hours daily. Students were also expected to participate in orchestra and brass band ensembles each day.

³¹ *Annual Catalog of the Mansfield Normal School, 1872-1873*, 33-40.

³² *Mansfield Advertiser*, 11 March 1873, p. 2.

A model school was not established at the MSNS until the Fall of 1874. Prior to this normal students, including music students, were given opportunities to teach in the Mansfield Borough school, located nearby the MSNS campus.³³ No mention can be found of any instrumental music program at the Borough school or model school during this time at the MSNS.

References to an “Orphan Brass Band” (sometimes just Orphan Band) begin to appear in the *Mansfield Advertiser* in 1873. This band was made up of children of deceased veterans from the Civil War Soldiers and Sailors Orphan School located only a few blocks from the MSNS campus in downtown Mansfield.³⁴ Perhaps the band at the orphan’s school was created to provide Music Academy students teaching opportunities, as Jewett’s mentor, Baxter, had similarly recruited young model students. Information is found in a later *Advertiser* column referring to the Orphan Band leading the procession from the MSNS campus to the Methodist Church for MSNS Commencement ceremonies in 1874.³⁵

Jewett’s interest in training music specialists was evident before he went to Mansfield. The design of the music teacher training curriculum in his Music Academy was modeled after James Baxter’s School of Music, yet was also unique. Both Jewett’s program at the MSNS and Baxter’s university predate the normal music school movement started by Julia Crane in Potsdam, New York, in the 1880s. Crane’s school is often credited as the first to exclusively offer a normal school education for music

³³ *Mansfield Advertiser*, 1 July 1874, p. 3.

³⁴ *Mansfield Advertiser*, 3 June 1873, p. 3.

³⁵ *Mansfield Advertiser*, 24 June 1874, p. 3.

specialists. Crane joined the Potsdam faculty in 1884 and opened the Crane Normal Institute of Music, training music teacher specialists, in 1886. She published her nationally influential *Teacher's Manual* in 1887.³⁶

Although Jewett's State Normal Musical Academy was associated with the already established MSNS, it may be argued that Jewett's program was the first to train music specialists in a normal school setting. Like at Crane's Institute, Jewett attempted to isolate the music department from the regular normal school. Crane operated from a studio next to the normal school, along with using classrooms in the normal school building.³⁷ Jewett operated in MSNS's South Hall, with the rest of the normal school, but in a somewhat isolated atmosphere:

[The facility] is capable of accommodating a large number of students, and is one of the most convenient for the purpose that can be found. It is arranged with a Reception Room, Office, Class and Practicing Rooms, Reading Room, and a convenient hall for Chorus, Band, and Orchestra practice. It is completely furnished with Pianos, Organs, Melodeons, Guitars, etc, together with a fine set of Brass Band and Orchestra instruments for the use of students, in fact everything that can in any way aid them in the pursuit of their studies.³⁸

Crane and Jewett both emphasized the necessity for music teachers to prepare as excellent musicians.³⁹ While practice teaching in the model school was essential for the preparation of music teachers in Crane's school, little evidence was found to indicate a similar conviction in Jewett's program. It is assumed that music students in the "Teachers Class" offered at the MSNS during this period directed music lessons in the

³⁶ Keene, *A History of Music*, 214-18.

³⁷ Ralph Wakefield, "A History of the Crane School of Music: Part I," *The Quarterly* (official publication of the St. Lawrence County Historical Association) 31, 1 (January 1986), 5.

³⁸ *Annual Catalog of the Mansfield Normal School*, 1872-73, 43.

³⁹ Keene, *A History of Music*, 214-218; and *Annual Catalog of the Mansfield Normal School*, 1872-73, 43.

model school.⁴⁰ As previously mentioned, Jewett's background as a singing school teacher and his involvement with music institutes and his "Musical Normal Academy" leads one to believe that music teacher training was a high priority for him.

Dry Years for the Mansfield Band, 1874-1887

No record of MSNS band activity can be found during the 1874-75 school term. Jewett had left Mansfield and was replaced by Burt Baker, professor of vocal music. North Hall was added to the MSNS campus that year, housing and boarding students, as well as providing new space for academic and social activities.⁴¹ As previously mentioned, a model school was established in the fall of 1974 in North Hall:

This [model] school has been opened in a commodious and pleasant suite of rooms in the new building. The best talent to be commanded in the country has been employed, and in organization, course of study, and methods of instruction, it is in reality a *Model School*. This is a very desirable boarding school for boys and girls under fourteen years of age. The number admitted is limited, and hence those desiring seats in the Model School will do well to apply at an early day.⁴²

The Mansfield Cornet Band, a community organization, begins to appear in local newspaper articles in the spring of 1874.⁴³ Cornet bands were common at this time, although they were not made up solely of cornets. The Mansfield Cornet Band, along with the Orphan Band, played at ceremonies surrounding the reopening and dedication of the new MSNS building (North Hall) in September of 1874. The bands played "Red, White & Blue" while escorting visitors from the train station to the normal campus.⁴⁴ No

⁴⁰ Ibid.

⁴¹ *Annual Catalog of the Mansfield Normal School, 1874-75*, 20-21.

⁴² Ibid, 20.

⁴³ *Mansfield Advertiser*, 25 March 1874, p. 3.

⁴⁴ *Mansfield Advertiser*, 2 September 1874, p. 3.

band leader is indicated until 1877, when R. M. Johnson was listed as the leader and C. E. Allen as drum major).⁴⁵ Was Jewett involved in the establishment and direction of this ensemble? Although Jewett had left the MSNS by the Fall of 1874, it seems reasonable to think, given his experience at the Baxter School, that he may have been involved in organizing a community band, perhaps as a training ground for students in the Band Course at the MSNS.

In March 1876, a *Mansfield Advertiser* column mentioned a “Normal Concert” in which the Normal Band played outside, in a sleet storm, as visitors entered the concert hall. The band, under the direction of Mark C. Baker, also played a waltz on the program.⁴⁶ The Normal Band also played at the Decoration Day activities and played “Moonlight on the Lake” at the MSNS Commencement exercises later that same year.⁴⁷

By the spring of 1877, the music department enrollment had dropped to twenty-six students.⁴⁸ The Strauss Quintette Club was referred to as an MSNS “band” in the *Mansfield Advertiser*, but was more likely a small student ensemble used for student musical productions.⁴⁹ The instrumentation for this ensemble is unknown. The Quintette Club did participate in the 1877 Decoration Day procession in downtown Mansfield.⁵⁰

⁴⁵ *Mansfield Advertiser*, 11 July 1877, p. 3.

⁴⁶ *Mansfield Advertiser*, 22 March 1876, p. 3.

⁴⁷ *Mansfield Advertiser*, 7 June 1876, p. 2.

⁴⁸ *Annual Catalog of the Mansfield Normal School*, 1876-1877, 11.

⁴⁹ *Mansfield Advertiser*, 28 February 1877, p. 3.

⁵⁰ *Mansfield Advertiser*, 6 June 1877, p. 2.

Extra-curricular, student-run ensembles like this were typical of this era, but faded away as school and college bands gained popularity leading into the twentieth century.⁵¹

Nothing appears in any of the available sources regarding MSNS band activity from the fall of 1877 to the fall of 1885. W.S. Hulslander (1877-83, 1885-86), A. Kaelin (1877-79), M. Emily Davidson (1880-81), and William Cramer (1881-84) taught music in a department that focused on the development of singing skills and training future teachers to teach singing in their classrooms. Hulslander and Cramer are both shown in Figure 4 as members of the MSNS faculty in 1881. Instrumental music courses during this time included instruction in piano, organ, and thorough bass and harmony.⁵²



Figure 4. Photograph of male faculty members at Mansfield State Normal School taken in 1881. Used by permission of the Mansfield University Historical Archives.⁵³

⁵¹ Jere Humphreys, "Instrumental Music in American Education: In Service of Many Masters," from Mark Fonder, Ed. *The Ithaca Conference on American Music Education* (Ithaca, NY: Ithaca College, 1992): 26, 39-40.

⁵² Refer to the *Annual Catalog of the Mansfield Normal School* for the school-years 1877-78 to 1880-81.

⁵³ Left to right, subjects are identified as Dr. Dennison Thomas, Principal; William Cramer, Instrumental Music; Winfield Scott Hulslander, Vocal Music; William Thorburn; and Joseph Ewing.

Community bands of different sizes, instrumentation, and purposes sporadically existed in Mansfield from the 1870s through the 1940s. The previously mentioned Mansfield Cornet Band established in 1874 was referred to as the Mansfield Light Guard Band in 1877, still under the direction of R. M. Johnson. On a trip to Mount Pisgah that summer (near Troy, Pennsylvania), the band performed “Hold the Fort,” “What Shall the Harvest Be,” and “When the Mists Have Cleared Away.”⁵⁴

This band was reorganized in 1878 by Fred M. Allen (an E-flat soprano player in R. M. Johnson’s earlier bands) as the Murphy Cornet Band (or Murphy Band), named in honor of Francis Murphy, a prominent prohibitionist. Allen was on the MSNS faculty and later opened his own business school in Mansfield. C. E. Allen continued as the drum major for this band.⁵⁵ The Murphy Band built its own building on Sullivan Street in March 1878, to use for practice and rehearsal rooms and social gatherings.⁵⁶ In July of 1878, the band hosted a band picnic attended by a number of bands from surrounding towns and counties. Picnic participants formed a mass band of over 250 musicians and presented a grand concert. Cornet manufacturer C. G. Conn, of Elkhart, Indiana, was present to give an address at this event.⁵⁷ The popularity of brass bands was evident in

⁵⁴ *Mansfield Advertiser*, 29 August 1877, p. 3.

⁵⁵ Chester P. Bailey, *The Great Mansfield Fair with related Mansfield History, 1852-1956* (Mansfield, PA: Chester P. Bailey, 1956), 51.

⁵⁶ *Mansfield Advertiser*, 6 March 1878, p. 3.

⁵⁷ *Mansfield Advertiser*, 24 July 1878, p. 3.

the local area as the *Wellsboro Agitator* announced that “there are said to be twelve brass bands in [Tioga] county” in October 1879.⁵⁸

Often used by the MSNS at lectures, banquets, and social events, the Murphy Band also led the procession at the school’s commencement exercises in 1878 and 1879. A June 1880 *Mansfield Advertiser* article lists the Mansfield Cornet Band as the ensemble leading the commencement procession from North hall to the Methodist Episcopal Church. Figure 5 shows the MSNS campus as it was in 1880.



Figure 5. Photograph of the Mansfield State Normal School taken in 1880. Used by permission of the Mansfield University Historical Archives.⁵⁹

Newspaper references to the “Mansfield College Band” in 1880 probably do not reflect band activity at the MSNS. Instead, Fred M. Allen changed the name of the local community band to “Allen’s College Band” after he started his Allen’s Business College

⁵⁸ *Mansfield Advertiser*, 7 October 1879, p. 3.

⁵⁹ The building in the center of the photograph is North Hall, built in 1874. South Hall is the large building with the tower to the right of North Hall. The steepled building toward the right edge of the photograph is the Methodist Episcopal Church. It appears as though the photograph was taken from what is now considered “Pickle Hill.”

in Mansfield in 1880. It is believed that “Mansfield College Band” and “Allen’s College Band” were both used to refer to the band associated with Allen’s Business College.⁶⁰

The third substantial building on the MSNS campus, Alumni Hall, was opened in 1885. It included an auditorium where most of the music department concerts and recitals took place until Straughn Hall was built in 1930. It also included classrooms that were used by the training school, allowing for the expansion of the school to eleven grades.⁶¹

Military Drill Bands at the MSNS

Isaac G. Hoyt returned to the MSNS in 1884 as Professor of Instrumental Music and Voice Culture, and lessons resumed for “violin and other orchestral instruments.”⁶² While no sources provide information regarding a band organized by the music department under Hoyt, MSNS catalogs from 1885 to 1891 list a group of musicians of varying size attached to the school’s military drill unit, the State Normal School Guards. The establishment of the drill unit coincided with the construction of the gymnasium in 1885. The new gymnasium included a large drill hall for teaching students military marching and maneuvers.

McCarrell wrote that “probably the single greatest influence upon the college band movement during the last quarter of the nineteenth century (and on into the twentieth century) came from the military units of the land-grant colleges.” The attachment of college bands to college military units probably came from similar

⁶⁰ *Mansfield Advertiser*, 13 October 1880, p. 3.

⁶¹ Largey, *Life at Mansfield*, 17.

⁶² *Annual Catalog of the Mansfield Normal School*, 1884-85, 29.

associations found in the regular local militia. Throughout the nineteenth century bands had been attached to local militia regiments.⁶³

McCarrell described the conditions of late-nineteenth century college military units as:

Such organizations were often struggling, student-led bands comparable to the struggling military units at the colleges. In the 1880s, no minimum training standards had been established by the government for college military units; and the staff of instructors (Army and Navy officers) was meager. Units of varying efficiency resulted, thus effecting the functioning of the military-sponsored bands.⁶⁴

The group of musicians attached to the military drill unit at MSNS consisted of only four members in 1885 (six in 1886, seven in 1887, eleven in 1888 [listed as “Musicians—Band”], six in 1889, twelve in 1890), but would grow to thirteen members by 1891.⁶⁵ Information contrary to that found in university catalogs is represented in the photograph from the Mansfield University Archives shown in Figure 6. The photograph—inscribed with “Mansfield’s First Band, 1888”—shows seventeen musicians and a drum major, instead of eleven as listed in the 1888 catalog. The instrumentation of this band appears to be: 1 piccolo, 1 flute, 4 cornets, 3 alto horns, 1 valve-trombone, 3 baritones, 1 E-flat tuba, 1 cymbal, 1 snare drum, 1 bass drum, and 1 drum major. While the elaborately-adorned drum major is unidentified, the second cornetist from the right (slightly facing to the right) is identified as Frank H. Losey, who

⁶³ McCarrell, “College Band,” 26.

⁶⁴ Ibid., 28.

⁶⁵ *Annual Catalog of the Mansfield Normal School, 1885-1886*, 40; *Annual Catalog of the Mansfield Normal School, 1886-1887*, 40; *Annual Catalog of the Mansfield Normal School, 1887-1888*, 43; *Annual Catalog of the Mansfield Normal School, 1888-1889*, 43; *Annual Catalog of the Mansfield Normal School, 1889-1890*, 48; *Annual Catalog of the Mansfield Normal School, 1890-1891*, 46; and *Annual Catalog of the Mansfield Normal School, 1891-1892*, 43

will be discussed in the next chapter as a MSNS band leader, under Hamlin Cogswell, and a nationally recognized bandsman.

No record has been found detailing the repertoire of the MSNS military drill band. Marches and quicksteps, many of them arranged and composed by leaders or members of the local band, typically comprised the band literature of this time.⁶⁶



Figure 6. Photograph incorrectly identified as “Mansfield’s First Band” taken in 1888. Used by permission of the Mansfield University Historical Archives.

Summary

In general, the development of instrumental music, leading to the formation of bands, at the Mansfield State Normal School was related to the growth and development of the music department. The first important period of instrumental music activity at MSNS occurred during Isaac G. Hoyt’s tenure as the director of the music department (1866-1871). Brass instrument lessons were first offered by Hoyt himself in 1866.

⁶⁶ McCarrell, “College Band,” 32.

David Jewett brought the Baxter Music School model of instruction to MSNS in 1871. He renamed the music department the State Normal Musical Academy, and restructured the curriculum to include a Brass Band department with a functioning brass band. Following the model of James Baxter, Jewett also established a “Teacher’s Class,” presumably to train music specialists methods of teaching music.

Information regarding band activity at the MSNS from 1874 to 1885 is sparse. It does appear that a band existed on campus, at least sporadically. The Mansfield town band was active during this time and periodically provided services for the MSNS. The focus of the music department during this period was primarily on vocal music.

Like many colleges and universities of the time, the MSNS established a voluntary military drill unit. The State Normal School Guards were established in 1885, after the construction of a new gymnasium. A band of musicians was attached to this military drill unit from 1885 to 1891. This band started with only four musicians in 1885, but grew to at least thirteen members by 1891.

CHAPTER FOUR

HAMLIN E. COGSWELL AND THE DEVELOPMENT OF THE PUBLIC SCHOOL MUSIC COURSE, 1887 -1902

Many normal schools, including the MSNS, had offered instruction in music from their beginnings. This music instruction was initially designed for classroom teachers, with an emphasis on singing. A national movement toward training music teacher specialists in the normal school setting began in the 1880s with the establishment of normal music institutes such as the Crane Normal Institute at the state normal school in Potsdam, New York. As previously mentioned, historians have credited Julia Crane with the first normal music school, though this may be in question.¹ While it seems evident that some sort of specialized music teacher training may have been available at the MSNS—as well as other institutions—before 1887, the curriculum introduced by Hamlin E. Cogswell established a foundation for music teacher training at Mansfield that endures to the present.

Hamlin E. Cogswell, 1887-1897

Hamlin Cogswell (1852-1922) (shown in Figure 7) became the director of the MSNS music department in 1887. He was brought to the MSNS to create a normal course of instruction to prepare specialist music teachers. Cogswell reorganized the department and increased enrollment from sixty music students in 1887 to almost 150 by

¹ Edward Bailey Birge, *History of Public School Music in the United States* (Reston, VA: MENC: The National Association for Music Education, 1928), 115; and Keene, *History of Music Education*, 204.

1890. He also increased the size of the faculty from two to four by 1892. As well, he is credited with expanding the size and instrumentation of the MSNS band.²



Figure 7. Portrait of Hamlin Cogswell. Used by permission of the Mansfield University Historical Archives.

Prior to going to Mansfield, Cogswell had already established himself as a nationally recognized educator, bandsman, composer, and performer (cornet, violin, and voice). Having studied with such names as Theodore Seward, Lowell Mason, George J. Webb, Chester G. Allen, William Mason, and Hosea Holt, Cogswell had taught at a number of musical conventions and teacher institutes. He had also been involved with choral societies, as well as with community and church musical activities in and around his home town of Scranton, Pennsylvania.³

² Echard, "Hamlin E. Cogswell, 7-26.

³ Ibid.

In 1887 Cogswell inherited a “Conservatory of Music” from his predecessor, Isaac G. Hoyt.⁴ Cogswell and one other faculty member, Mark Baker, instructed students in all areas of music. The curriculum Cogswell implemented included instruction in piano, cornet, violin, voice, harmony, and composition. A Bachelor of Music degree was awarded to students who completed the required course of studies and passed an examination.⁵ Figure 8 shows Cogswell and his wife, Edna, in an undated photograph of the MSNS faculty.



Figure 8. Photograph of the Mansfield State Normal School faculty (date unknown). Hamlin Cogswell is pictured in the center of the top row. His wife, Edna, is standing just to the viewer's right of Hamlin. Used by permission of the Mansfield University Historical Archives.

⁴ *Annual Catalog of the Mansfield Normal School, 1885-1886*, 85.

⁵ *Annual Catalog of the Mansfield Normal School, 1887-1888*, 37.

An emphasis was placed on teaching music—particularly singing—in public school classrooms:

An excellent opportunity will be afforded those who desire to acquire a practical knowledge of methods of teaching vocal music in public schools, singing schools, etc. Prof. Cogswell will give class lessons twice a week to the Normal students in methods of teaching, and experimental lessons will be given by the students to the children of the Training School. There is a growing demand for teachers who can teach vocal music. This will prepare teachers to do this work and thereby enable them to secure better positions and more pay.⁶

Cogswell renamed the music department the “Mansfield Normal School of Music” in 1891. While still affiliated with the MSNS, a special catalog for the Normal School of Music appeared in 1891 to advertise the strengths of the program:

This school is conducted on the plan of the leading conservatories of this country and Europe. Its aim is the development and cultivation of musical talent in its broadest sense. It affords not in music alone, but also in other branches of study, a splendid opportunity for students to secure such intellectual development as will form a substantial basis for future attainments. The Conservatory Course is such as will secure the best results in the shortest time.

The growth of the Music Department of the Mansfield State Normal School has been such as to demand more than ordinary accommodations. And, in order to provide ample room for the “School of Music” and everything necessary for the equipment of a first-class Conservatory, one entire floor of the new North Hall has been given to this purpose. New pianos provided; also, Practice Claviers and Technicons for the use of students in acquiring a perfect control of the hand and arm.⁷

By 1892 the faculty of the normal school of music had grown to four members. Cogswell directed the department, taught all wind instruments, and taught students in the methods of music teaching. Other faculty members during this time included Martha Lobeck, piano; Mollie Weston, singing and elocution, Marie Lobeck, violin and guitar;⁸

⁶ *Annual Catalog of the Mansfield Normal School, 1889-1890*, 39.

⁷ *Annual Catalog of the Mansfield Normal School, 1891-1892*, 35.

⁸ *Annual Catalog of the Mansfield Normal School, 1892-1893*, 7.

Julius Ormay, piano; Maximillian Leichtenstein, violin;⁹ Harriette Bannister, Piano; Clara Coons, Piano, Harmony, and History of Music;¹⁰ Clara Merrick, Violin and Piano; and Cogswell's wife, Edna Cogswell, piano and singing.¹¹ Table 1 shows how the music department faculty grew as MSNS enrollment and music department enrollment increased from 1886 to 1895.

Table 1

Mansfield State Normal School Student Enrollment and Music Faculty Size, 1886-1895

	Year					
	1886	1888	1889	1890	1891	1895
MSNS Enrollment	545	541	613	629	549	441
Music Department Enrollment	62	49	89	144	102	51
Music Department Faculty	2	2	2	3	4	5

Sources: *Annual Catalog of the Mansfield Normal School, 1886-87*; *Annual Catalog of the Mansfield Normal School, 1888-89*; *Annual Catalog of the Mansfield Normal School, 1889-90*; *Annual Catalog of the Mansfield Normal School, 1890-91*; *Annual Catalog of the Mansfield Normal School, 1891-92*; and *Annual Catalog of the Mansfield Normal School, 1895-96*.

In 1895 Cogswell instituted a public school music course, with generous assistance from the state of Pennsylvania. As has been mentioned, Cogswell had started instructing teachers in methods of music education by 1890. This new course was designed for the training of music specialists:

So great is the demand for teachers of music in our public schools, that this has become a feature of the Normal School of Music. Regular weekly instruction is given to the children in the Model School, where music students have the privilege of practical work. Also, during the third term of each year, daily instruction is given to the regular Normal students in Methods of Teaching. A

⁹ *Annual Catalog of the Mansfield Normal School, 1893-94*, 10.

¹⁰ *Annual Catalog of the Mansfield Normal School, 1895-96*, 7.

¹¹ *Annual Catalog of the Mansfield Normal School, 1896-97*, 7.

careful analysis is given of the “American,” “Normal,” and “Tonic-Sol-Fa” systems, together with practical illustrations, dictation exercises, etc. The school is amply supplied with charts and blackboards. Certificates will be given to those who complete the course, which requires from two to four terms.¹²

The Model School continued to grow during this period, adding a kindergarten for four- and five-year-olds in 1897. Enrollment at the model school reached more than 330 pupils by 1899. Music students who had studied at the MSNS at least one year and were musically qualified were given opportunities to teach music in model school classes.¹³

Cogswell was also involved in training music teachers and classroom teachers to teach music in settings outside of the MSNS. Frequently, he was asked to direct music sessions and teach music lessons at teaching institutes and music society meetings held throughout the surrounding area.¹⁴

Under Cogswell, the MSNS Band, frequently referred to as the Normal Band, began to flourish. The 1889-90 university catalog listed the instrumentation of a twenty-seven-piece Normal Band. In 1890, the instrumentation listed in the catalog represented a twenty-four-piece ensemble; and twenty-nine pieces in 1891 (see Table 2). Cogswell expanded the instrumental range of the band by adding piccolos, flutes, clarinets, and saxophones to an ensemble that had been primarily a brass band in past years. This was common practice of the times as bandmasters began to reintroduce woodwind instruments back into bands in large numbers to balance the brass instruments.¹⁵

¹² *Annual Catalog of the Mansfield Normal School, 1896-97*, 16.

¹³ *Annual Catalog of the Mansfield Normal School, 1895-6*, 11; and 97-98, 10.

¹⁴ *Mansfield Advertiser*, 16 November 1892, p. 3; 11 January 1893, p. 3; 24 October 1894, p. 3; 18 November 1896, p. 3.

¹⁵ Camus, “Band.”

Table 2
Mansfield State Normal School Band Instrumentation, 1889-1891

Instrument	Year		
	1889	1890	1891
Flute/Piccolo	1	1	1
E-flat Clarinet	1	1	1
B-flat Clarinet	3	5	6
Soprano Saxophone			1
Alto Saxophone			1
Tenor Saxophone			1
Cornet/Flugelhorn	6	4	5
French Horn/Alto Horn/Tenor Horn	6	3	3
Trombone	4	3	3
Baritone/Euphonium	2	1	1
Tuba	2	3	2
Percussion	2	3	4
Total	27	24	29

Sources: *Annual Catalog of the Mansfield Normal School*, 1889-90, 44; *Annual Catalog of the Mansfield Normal School*, 1890-91, 42; and *Annual Catalog of the Mansfield Normal School*, 1891-92, 38.

The 1889 MSNS school catalog advertised the benefits of studying and applying instrumental music education:

No better opportunity is afforded anywhere for the student of all orchestral and band instruments, and the fact of there being a complete orchestra and band connected with the music department, whereby students can enjoy the privilege of ensemble playing, is of itself of great benefit to anyone who desires a practical knowledge of this branch of music education.¹⁶

The Normal Band was met with approving comments soon after Cogswell's arrival in Mansfield. In 1888, the *Mansfield Advertiser* reported that "the Normal Band discoursed excellent music Wednesday from the bell deck in the north tower of Alumni Hall."¹⁷ The band also performed at commencement exercises each spring semester:

¹⁶ *Annual Catalog of the Mansfield Normal School*, 1889-90, 41.

¹⁷ *Mansfield Advertiser*, 20 June 1888, p. 2.

Tuesday evening a delightful open-air concert was given by the Normal band of twenty four pieces. The students thoroughly enjoyed the freedom of the ample grounds and several hundred townspeople joined with them in the pleasures of the occasion. The musicians occupied the north end of the veranda extending across the front of the ladies building. The program follows: 1. Overture, "Champion," Wiegand; 2. Duo Cornet and Baritone, "Serenade," Missud; 3. Medley, "Pleasant Memories," Beyer; 4. Trombone Solo, "Air Varie," Hartmann; 5. Valse, "Till We Meet Again," Bailey; 6. March, "Tennis," Beyer.¹⁸

The first association between the music department and athletics at the MSNS can be found in an 1896 article in the *Mansfield Advertiser*. Cogswell's "National League March" was performed by the band on a music department program organized by Cogswell to benefit the football team:

The concert for the benefit of the football team, given last Saturday evening, was much enjoyed and proved a material aid to the boys. A hearty vote of thanks was extended to all who assisted. The proceeds, about \$30, go for the purchase of shoes for the eleven.¹⁹

The band also may have begun to perform at football games around this time, as this type of activity was starting across the country just before the turn of the twentieth century.²⁰ No supporting evidence has been found, however the football team had been organized in the spring of 1891 by MSNS professor John Edwards. One year later, what was reportedly the first night football game in the nation was played under make-shift lights at Smythe Park, in Mansfield, ending in a controversial, scoreless tie with the team from the Wyoming Seminary.²¹ McCarrell cites other eastern college bands, such as those at Harvard, Yale, Michigan, Dartmouth, Colgate, and Bucknell, as examples of

¹⁸ *Mansfield Advertiser*, 24 June 1891, p. 2.

¹⁹ *Mansfield Advertiser*, 23 September 1896, p. 3.

²⁰ McCarrell, "College Band," 20-22.

²¹ Largey, *Life at Mansfield*, 28; and Karl F. VanNorman, "Fifty Years of Football: Mansfield State Teachers College, 1891-1941," *Mansfield Advertiser*, 10 September 1941, p. 1.

groups that were organized before 1902 primarily to support athletic teams. Most of these groups were organized and operated by students.²²

Cogswell composed fifteen known works for band throughout his career. “Telegram March” (1891), “The National League March” (1895), “Keystone State March” (1897), and “Black Diamond Knights March” (1905) were all published during years that Cogswell taught at Mansfield.²³

Cogswell was also involved in many community affairs, including the Mansfield Choral Society and the Mansfield Band. The Mansfield community band went through numerous personnel and leadership changes during the 1880s and 90s. After “Allen’s College Band” disappeared with the closing of Allen’s business school in 1882, the band went through at least three more reincarnations before Cogswell took over direction of the group in September of 1887. B. A. Strait had reorganized the band in June of that same year as “Strait’s Cornet Band.”²⁴ This band was referred to in *Mansfield Advertiser* articles as “Cogswell’s Band” in 1890 and 1891 and later it was again called the “Mansfield Band.”²⁵ Under Cogswell’s direction the band became a regular attraction at the Mansfield Fair, a large three-day affair held in September that drew as many as 20,000. The size of the band had increased to thirty members by the time of the 1891 fair.²⁶

²² McCarrell, “College Band,” 20-22.

²³ Paul E. Bierley, ed., “Cogswell, Hamlin E.,” *Heritage Encyclopedia of Band Music* (Westerville, OH: Integrity Press, 1991) 152-53.

²⁴ *Mansfield Advertiser*, 29 June 1887, p. 3.

²⁵ *Mansfield Advertiser*, 17 October 1890, p. 3; 16 October 1891, p. 3; and 22 June 1892, p. 3.

²⁶ *Mansfield Advertiser*, 16 October 1891, p. 3.

In his book *How to Organize and Conduct the School or Community Band and Orchestra* Cogswell described his experiences with funding the Mansfield community band:

Like other small towns, they had been able to maintain a band of fifteen to twenty pieces. It was a typical "Brass band," with two or three clarinets. They came to me, asking that I instruct them. I frankly told them that I had no desire to take hold of such an organization, but if they would let me make out such an instrumentation as I felt was needed and they would raise the money to procure the instruments, I would take hold of it. At once they wished to know how much it was likely to cost, and I replied, "*Three Thousand Dollars.*" Nearly every member of the band said, "*It can't be done.*" I asked them if they were willing to pool all claims on the old instruments (except where they owned them individually) and in return take a share of stock in the new band, in case the money was raised and all assented. I then went to a lawyer, presented my plan in detail, and a plan for a charter was drawn up. I went to the Judge of the Court and, with his help, secured a charter; issued three hundred shares of stock at ten dollars a share; headed the list of subscribers by taking fifty shares, and in forty-eight hours had sold two hundred and fifty shares. The old instruments, which had been purchased from time to time, were placed at my disposal and I was able to get a fair price for them in exchange for new ones. I found business men ready to take stock, as the instruments are to be owned by the stock holders and trustees appointed to manage the finances of the band, etc. The active members of the band pay a very small fee for the use of the instrument, much less, indeed, than it would cost to keep one of their own in perfect order, counting the actual wear, etc.

After the instruments were placed on exhibition, there was a rush of applicants. One boy (who, as luck would have it, was talented) at once asked for the oboe. I promptly told him that it was the most difficult of all to master (excepting only the bassoon), but that if he would be satisfied to work hard for a year before expecting to play in the band, he might have it. He assured me he would—and he did—and today he is an excellent oboe player. After assigning all of the instruments, I called a meeting of the reed section (which, like the string section of an orchestra, is the most important). I assigned them to the guidance of one who could play every reed instrument exceptionally well and they began serious work. There being a few good clarinet players, each consented to take two or more beginners and spend an hour a week with them, in addition to the group work under the regular instructor. The same plan worked well with the saxophone group. The bass clarinet was taken by an experienced clarinet player and in a short time they were ready for ensemble work. What was done with the reed section was likewise done with the brasses. Here the work made more rapid progress than with the reed section. Crowds of people would assemble outside to listen, and I was asked every day: "When is the band to appear?" Remember, the band had instruments, but that was all. What was needed was a new uniform. I called a meeting of the trustees and presented my plan for raising more money.

First, a concert, when the band would make its debut in a new uniform, this to be followed by a fair and festival lasting three days and nights. I told them that we must first borrow the money and purchase the uniform. They readily assented. When the uniforms were ready, the band was ready with a program. The house was packed and the applause was such as would satisfy anyone. The aim had been to secure a perfect balance of tone, and when the Handel Largo was played with a perfect *sostenuto* and excellent shading, the people went fairly wild. All sorts of expressions, such as “It sounded like a Great Organ,” “Why, I shut my eyes and imagined I was listening to Sousa’s band,” etc. In short, it was all on account of the fullness and balance of tone that caused the people to marvel. Of course, the band attempted nothing difficult.

The proceeds of the concert and festival, that followed a month later, resulted in turning into the treasury of the band the neat sum of a thousand dollars after paying for the uniforms and also adding one or more instruments. Lockers were secured for the band room, music cabinet, and everything necessary to make it a real home for the band members.²⁷

Cogswell and his community band held the “Band Fair” to raise funds for new uniforms and music in November 1891. Gate receipts, contributions, and auctions netted the band more than \$1,700. Pennsylvania bands from Tioga, Blossburg, Lawrenceville, Stony Fork, and Middlebury joined with the Mansfield Band to form a band of more than 100 pieces for a Friday night performance.²⁸

Frank H. Losey, 1895-97

Frank H. Losey, a student of Cogswell’s in the music department in 1888, returned to the MSNS from 1895-97 to serve as instructor of the brass department, while finishing his degree.²⁹ An 1891 *Mansfield Advertiser* article stated that Losey worked for

²⁷ Hamlin E. Cogswell, *How to Organize and Conduct the School or Community Band and Orchestra: A Guide for Supervisors of Music, Orchestra and Band Leaders* (Philadelphia, PA: J.W. Pepper & Son, 1919), 49-56.

²⁸ *Mansfield Advertiser*, 25 November 1891, p. 3; and 2 December 1891, p. 3.

²⁹ “F. H. Losey,” *Metronome* 19 (July 1903): 8; Paul E. Bierley, ed., “Losey, Frank H.,” *Heritage Encyclopedia of Band Music* (Westerville, OH: Integrity Press, 1991) 370-71; and “Prof. Frank H. Losey Dies at Erie, Sunday,” *Mansfield Advertiser*, 6 May 1931, p. 1. University sources do not indicate that Losey was ever on the faculty at the MSNS; however, the *Metronome* article and the *Heritage Encyclopedia* reference both indicate that he was an instructor, or principal, of the brass department. The 1888-89 university catalog listed Losey as a piano student. Although he was not listed as a student in the

a time as a coal dealer in Lawrenceville, Pennsylvania.³⁰ The photograph of the 1895 Normal Band (see Figure 9) shows Losey as the mace-bearing leader of the twenty-five-piece ensemble. After leaving Mansfield, Losey directed a thirty-eight-piece band in Hanover, Pennsylvania. According to the October 1899 MSNS *Quarterly*, he was teaching music at that time in Corry, Pennsylvania, where he was also the leader of a band supported by the “Knights of Pythias.”³¹ From 1902-08, Losey was the chief editor for Carl Fischer and later the Vandersloot Music Company. In 1914 he established the Losey Military Band School in Erie, Pennsylvania—a school that grew to as many as 200 students by 1920. Losey was hired in about 1920 by Thomas A. Edison as his confidential music advisor and critic. His work with Edison eventually led him to an association with Henry Ford as an arranger for the Ford Orchestra. Losey composed more than 250 works for band and was believed to have arranged more than 2,500 works for band and orchestra.³²

1889-90, 90-91, or 91-92 catalogs, he was mentioned as a cornetist with the band and orchestra. The 1895-96 and 96-97 catalogs indicated that Losey was a student in the music course.

³⁰ *Mansfield Advertiser*, 2 December 1891, p. 3. Losey lost the prize of a “beautiful siver plated cornet” in a fund-raising contest with George Richter, a popular baggage master on the Erie train line, at the 1891 Mansfield Band Fair. More than \$225 was raised in the contest.

³¹ *Mansfield State Normal School Quarterly* (October 1899): 14.

³² “F. H. Losey,” *Metronome*, 8; Bierley, “Losey, Frank H.,” 370-71; and Martin, “Band Schools,” 58-59.



Figure 9. Photograph of the MSNS Band, 1895, under the direction of Frank Losey. Used by permission of the Mansfield University Historical Archives.

1897-1902

Figure 10 shows the 1896-97 faculty, including Cogswell and his wife Edna. In 1897 Cogswell left the MSNS to take a position as Supervisor of Music in the Binghamton, New York School District.³³ He later left the Binghamton position to become the Supervisor of Music in Syracuse, New York, from 1899 to 1902.³⁴ At Mansfield he was replaced Myrtle J. Stone (an 1891 graduate of the MSNS Normal course and music department) as head of the music department.³⁵ Stone taught piano, singing, harmony, theory, and history, and was joined by Clara Merrick, who taught violin and piano. Over the course of the next five years the music department was staffed

³³ Echard, "Hamlin E. Cogswell," 46.

³⁴ *Mansfield State Normal School Quarterly* (April 1899): 15.

³⁵ *Mansfield State Normal School Quarterly* (July 1897): 7.

by two to three faculty members; however, student enrollment stayed at a reasonable level, with sixty-six music students enrolled in 1898-99 and seventy-two in 1899-1900. Instruction during this time was focused on piano, voice, and violin performance.³⁶



Figure 10. Photograph of the Mansfield State Normal School faculty, 1896-97. Hamlin Cogswell is pictured on the far right. Used by permission of the Mansfield University Historical Archives.

Mention of band activity at the MSNS from 1897 to 1902 in newspapers and university publications was sporadic. The October 1897 *Quarterly* indicated that a cornet soloist appeared on a program given by the music department, but there was no mention of a band.³⁷ The same publication did mention a concert in the North Hall dining room

³⁶ *Annual Catalog of the Mansfield Normal School*, 1897-98; 1898-99; 1899-1900; 1900-01; and 1901-02.

³⁷ *Mansfield State Normal School Quarterly* (October 1897): 14.

by the twenty-five-piece community band from Wellsboro, under the direction of Frank A. Deans.³⁸ The music that Cogswell's band had supplied at graduation ceremonies was replaced in his absence by the Lyceum Orchestra of Ithaca, New York.³⁹ In 1901, the Mansfield community band performed at the MSNS in a memorial service after the assassination of President William McKinley.⁴⁰

The Mansfield community band appears to have remained intact without Cogswell's leadership. A report in the *Mansfield Advertiser* in 1899 stated that music at the Mansfield Fair had been supplied by the "Mansfield Silver Cornet Band of twenty-five pieces."⁴¹ However, by 1901 the financial stability of the community band seemed to be in question:

We all want a band, and a good one. We have both, but there is a little financial deficiency that you, good citizen of Mansfield, should be willing to help wipe out. The dollar apiece around asked for by the committee will just about bring the ends together. With this little reminder will you not see that your pledge is handed in this week.⁴²

During this period, several references to the Cogswell family were made in university publications.⁴³ It is clear from the sources that the Cogwells were missed by MSNS students, colleagues, and the Mansfield community.

³⁸ *Ibid.*, 16.

³⁹ *Mansfield State Normal School Quarterly* (July 1898): 3.

⁴⁰ *Mansfield State Normal School Quarterly* (October 1901): 7.

⁴¹ *Mansfield Advertiser*, 4 October 1899, p. 2.

⁴² *Mansfield Advertiser*, 29 May 1901, p. 3.

⁴³ *Mansfield State Normal School Quarterly* (July 1897): 7, a mention of how much the Cogswells will be missed; *Mansfield State Normal School Quarterly* (October 1897): 16, a report on the work Cogswell was doing in Binghamton, NY; *Mansfield State Normal School Quarterly* (January 1899): 14, Cogswell a guest of the Normal president (Albro); *Mansfield State Normal School Quarterly* (April 1899): 15, Cogswell's resignation in Binghamton to accept the position in Syracuse.

The need for a more educated work force at the end of the nineteenth century was brought on by factors such as the Industrial Revolution and an increase in foreign immigration.⁴⁴ Teacher training institutions across the country, together with state boards of education, met this need in a variety of ways. Beginning in 1901, Pennsylvania students were given free tuition at the state normal schools if they signed an agreement to teach two full annual terms in the common schools upon completion of their education. The MSNS also began to offer advanced courses in education to enable students to earn bachelor's and master's degrees in pedagogies.⁴⁵

Summary

In the 1880s normal schools began to offer specialized instruction for music teachers. Hamlin Cogswell was brought to the MSNS to revive a music teacher training program. He restructured and renamed the music department the Mansfield Normal School of Music in 1887. He introduced specialized music teacher training at the MSNS and established a public school music program to help train his preservice teachers. While under his guidance, the Normal School of Music increased in enrollment and number of faculty, which allowed for more specialized instruction.

As a bandsman, Cogswell was already an established figure. He expanded the instrumentation of the MSNS and community bands. He continued to compose band pieces while at Mansfield, and developed the repertoire of the bands with which he worked.

⁴⁴ Humphreys, "Instrumental Music in American Education," 30.

⁴⁵ *Annual Catalog of the Mansfield Normal School*, 1901-02, 17.

Following Cogswell's departure to pursue music supervisor positions in Binghamton and Syracuse, New York, the Normal School of Music contracted in enrollment and faculty size. An emphasis on music teacher training remained, but performance opportunities for students reverted back to voice, piano, violin, and other solo instruments. The band and orchestra all but disappeared during Cogswell's absence.

CHAPTER FIVE

COGSWELL'S RETURN AND THE CONSERVATORY COURSE OF MUSIC, 1902-1921

McCarrell noted a number of trends that became established during the period roughly coinciding with this chapter (1905-17). He drew these conclusions in part due to his interviews with American band pioneer, Glenn Cliffe Bainum:

An increase in the number of college bands, the use of regular faculty directors, a heightened interest in performances for athletic events, and beginning enthusiasm for the "symphonic band concept" were some of the most important trends established.¹

Some of these trends—performing at athletic events and building the instrumentation of the symphonic band—were evident at the Mansfield State Normal School. This period, also, however, saw an increase in the number of student-led bands at the MSNS.

Cogswell's Return

Cogswell returned to the MSNS in June, 1902—now with a Master of Music Degree from Syracuse University—to again assume his former position as head of the music department. While study of the voice, violin, and piano continued to flourish, Cogswell revitalized the public school music program and reinstated the band.

Designed to meet an emerging demand for church organists and school music teachers, Cogswell implemented a three-year Conservatory Course of Music and re-established the Public School Music Department upon his return. A special catalog for

¹ McCarrell, "College Band," 37.

the Conservatory of Music was issued in 1903, describing the course in public school music:

A distinct feature of the music department is the course in public school music. So great is the demand for teachers qualified for this work and so limited the number of schools in the country where the needed instruction can be received that we feel warranted in saying that nowhere in this country can be found a better opportunity for acquiring a thorough knowledge of this branch of the subject than at Mansfield.

A special certificate will be granted to those who complete this course to the satisfaction of the Director and every effort will be made to aid graduates in securing positions as teachers or supervisors. All graduates must be able to pass the required examinations in all other subjects which would enable them to qualify as teachers.²

Eighteen students were enrolled in the public school music course in 1903 of the ninety-two enrolled in the Conservatory of Music.³ By 1904, the total number of students in the Conservatory had grown to well over 100 students. The size of the faculty also increased to at least six members by 1904. MSNS enrollment increased to well over 800 students during this same period.⁴

In 1903, an instrumental music program for children was begun at the MSNS. It appears that Cogswell used this program as a teaching laboratory for students in the public school music course:

² *Catalog of the Mansfield Conservatory of Music, 1903-04*, 3-11.

³ *Ibid.*, 6.

⁴ *Annual Catalog of the Mansfield Normal School, 1904-05*, 6-7.

A course of study adapted to children under fourteen years of age has been added to the curriculum of the "Mansfield Conservatory of Music" which will be designated as the "Juvenile Course in Music." Children will receive instruction in piano and violin after the most approved methods by experienced teachers. These little folks will appear at stated intervals in public recitals, and will thus be carefully prepared to enter the regular courses.

The rates of tuition will be at the very low rate of five dollars a term for one lesson a week, or eight dollars a term for two lessons per week. I shall be glad to confer with parents regarding this work and would advise beginning the first of the term.

No parent can afford to let pass.
[signed] Hamlin E. Cogswell⁵

Cogswell immediately reorganized the band and orchestra upon his return.

University publications from 1903 also mentioned a newly organized symphony orchestra of twenty-five pieces, and weekly rehearsals of both the orchestra and military band.⁶

Cogswell resumed many of his previous activities at the MSNS and the surrounding communities. His approach to music education seemed to extend far beyond the classroom. He conducted teacher institutes, church choirs, and the community oratorio society. In a 1903 MSNS publication he criticized the ignorance and poor musical taste of the general public. Relieving the masses from "musical ignorance" was his goal as a teacher and teacher-trainer and he was highly critical of music he deemed unworthy of creation or performance:

An eminent writer has truthfully said that, "Of all the arts, music is practiced most and thought about the least." The public is like the doctor's patient—ready to take the medicine given, having faith that the physician knows best. The average musician also often expresses his opinion of the merit of a composition in

⁵ *Mansfield Advertiser*, 9 September 1903, p. 3.

⁶ *Mansfield State Normal School Quarterly* (April 1903): 7; and *Mansfield State Normal School Quarterly* (July 1903): 6.

a manner indicating that he is in the “outer darkness” of musical ignorance, and his criticism an expression of personal like or dislike. The masses are content to listen to music with little or no effort to discover its component parts. There is much foolish rhapsody written by the would-be critics to cover their lack of intelligence on the subject. The most familiar terms—such as time, tone melody and harmony are confounded. We can pardon a poet like Tennyson, who writes of an orchestra consisting of a “flute, violin and a bassoon” (a combination resembling a choir of two sopranos and a bass). Or Coleridge who writes of the “loud bassoon” which is the softest of all wind instruments—but not the ignorant critic who essays to inform the public of what is good or to be condemned in a musical composition or performance. . . .

. . . This “little talk” is a plea for good music and a protest against the music that the unthinking permit themselves to like. It is an encouragement to cultivate a taste for the best, an abhorrence for those tunes devoid of all that is essential to good composition. Student, teacher, choirmaster, cultivate a love for the higher forms of music. Carry the “light of many beautiful stars” to those who, unaided, could not see them.⁷

Later in his career, Cogswell indicated that his high standards for vocal music instruction should also be applied to instrumental music instruction. In fact, he believed that vocal music instruction should always precede students’ introductions to instrumental music:

All must agree that the study of vocal music should precede that of any instrument. It is the aim of all instrumentalists to make their instrument sing, in other words, to imitate the human voice. . . . with exercises that will prepare the pupil so well that he actually “sees with his ear and hears with his eye.”⁸

Cogswell appears to have been adamant in his position on voice and ear training before instrumental study. He also saw the need for music teachers to encourage parents of musically talented students:

Never encourage a pupil to take up the study of any instrument until he has demonstrated that his feeling for pitch as well as rhythm is correct [sic]. On the other hand, do not hesitate to urge parents to give to the boy, or girl, every

⁷ Hamlin E. Cogswell, “A Little Talk About Music,” *Mansfield State Normal School Quarterly* (January 1903): 9. Cogswell’s mention of “Mr. Moody” is in reference to the Christian evangelist Dwight Lyman Moody (1837-1899).

⁸ Cogswell, *Community Band and Orchestra*, 8-10.

opportunity possible to study some instrument, where they show decided musical ability. A short note to the parent is timely and often results in the pupil being provided with the desired instrument.⁹

In addition to his duties at the MSNS, Cogswell resumed direction of the Mansfield community band upon his return. His high standards for music performance and community involvement in music persisted:

After much urging on the part of the band and prominent citizens, Prof. Cogswell has consented to take full charge of the band and will place it where it should be among the foremost of the country. Measures will be taken to raise funds to secure new uniforms and such instruments as are required. New members will be added and the band will be enlarged to forty or forty-five pieces.¹⁰

The Mansfield Band once again began regular rehearsals and performances under Cogswell. Renamed as the Mansfield Military Band, the ensemble resumed regular appearances at the Mansfield Fair.¹¹ Shortly after taking back the reigns of the band, Cogswell proposed another band fair to finance new uniforms and instruments:

At the earnest request of the members of the Band, I am undertaking to aid them, both musically and financially, in securing such as is necessary in establishing a thoroughly permanent and first-class organization. Every member of the Band has obligated himself to attend rehearsals, and to do all in his power to aid in this undertaking. They are making a sacrifice of time and money in doing this. To maintain a good band is expensive business. The purchase of uniforms, instruments, music, etc., is necessary. All this should be done out of the funds we hope to raise from the forthcoming Band Fair. Personally, I am making a sacrifice in devoting so much spare time to this, while I might use it to personal advantage; and I frankly ask all citizens to aid in this undertaking. Will every woman in Mansfield contribute either a fancy work or some useful article that can be sold during the Fair? Don't wait for a personal solicitation; it will not come. Do this for the Band, and ask your neighbor to do the same. Every merchant is asked to contribute. Don't be satisfied to get contributions from outside only. Besides these, cash contributions are earnestly solicited from any and all, be it great or small. And then everybody buy a season ticket; even members of the

⁹ Ibid.

¹⁰ *Mansfield Advertiser*, 16 September 1903, p. 3.

¹¹ *Mansfield Advertiser*, 30 September 1903, p. 3.

Band are obliged to do this, as not a single complimentary ticket will be given. This final appeal I make in the good name and interest of Mansfield and the Mansfield Band.¹²

The second band fair netted \$450.¹³ Cogswell's intentions appear to have been aimed at both the quality and longevity of the community band.

Cogswell resigned from the MSNS in 1905 to accept a position as the Director of Music and Normal Training School at the Pennsylvania Northwestern Normal School in Edinboro, Pennsylvania—a position he would hold for only one year. He implemented a music teacher training program almost identical to the three-year curriculum at Mansfield. While at Edinboro, Cogswell was elected president of the Music Section of the National Education Association.¹⁴ The NEA was founded in 1857 and its Music Section was established in 1884 through the help of prominent music educators Luther Whiting Mason and Theodore F. Seward, among others.¹⁵

The following year (1906-07), Cogswell was hired to organize a music conservatory at the Indiana State Normal School in Indiana, Pennsylvania where once again he implemented the three-year curriculum that he had tried and tested at Mansfield and Edinboro. Cogswell remained at Indiana until 1915, when he relocated to Washington, D. C. and became Director of Music of the Public Schools in that city.¹⁶

¹² *Mansfield Advertiser*, 4 November 1903, p. 3.

¹³ *Mansfield Advertiser*, 18 November 1903, p. 3.

¹⁴ Echard, "Hamlin E. Cogswell," 59-61.

¹⁵ Richard Layton Kent, "Music in Democratic Education: An Evaluation of Publications of Committees, Councils, and Commissions of the National Education Association of the United States" (Ph.D. diss., Boston University, 1961), 35-36; Birge, *History of Public School Music*, 234; and "About NEA," [on-line]; available from <http://www.nea.org/aboutnea/index.html>; Internet; accessed 15 February 2006.

¹⁶ Echard, "Hamlin E. Cogswell," 64-87.

Most notably, as president of the Music Section of the NEA in 1907, Cogswell's name headed the list of twenty-six music supervisors calling for the famous gathering at Keokuk, Iowa, in April of that year.¹⁷ This meeting generated the establishment of the Music Supervisors National Conference in 1910, which became the Music Educators National Conference in 1934 and MENC: The National Association for Music Education in 1999. Cogswell's position with the NEA put him in the national spotlight. He was one of the last presidents of the Music Section of the NEA as the MSNC took over as the professional music education organization in the 1910s.¹⁸

After Cogswell, 1905-22

No evidence regarding an MSNS band or band leader has been found for the years 1905-16. However, a notice appeared in the 1912-13 school catalog announcing that the organization of an orchestra, "of symphonic size," had taken place.¹⁹ Following Cogswell's departure in 1905, a number of people held the position of music department director: Frank E. Chaffee (1905-06), Floyd Horace Spencer (1906-07), Charles H. Lewis (1907-09), John Hepple Shepherd (1909-12), Harry A. Jennison (1912-14), and Bernard Keim (1914-1917).²⁰ Figure 11 displays a photograph of the north side of campus including North Hall and the "arcade" under the elevated sidewalk that was used by students as an informal social gathering area.

¹⁷ Ibid., 70-74.

¹⁸ Kent, "Music in Democratic Education," 35-36; Birge, *History of Public School Music*, 234; and Mark and Gary, *A History of American Music Education*, 233.

¹⁹ *Annual Catalog of the Mansfield Normal School*, 1912-13, 16.

²⁰ Will George Butler, "A Brief History of the Normal Conservatory of Music," *Mansfield State Normal School Quarterly* (August 1918): 9-11.

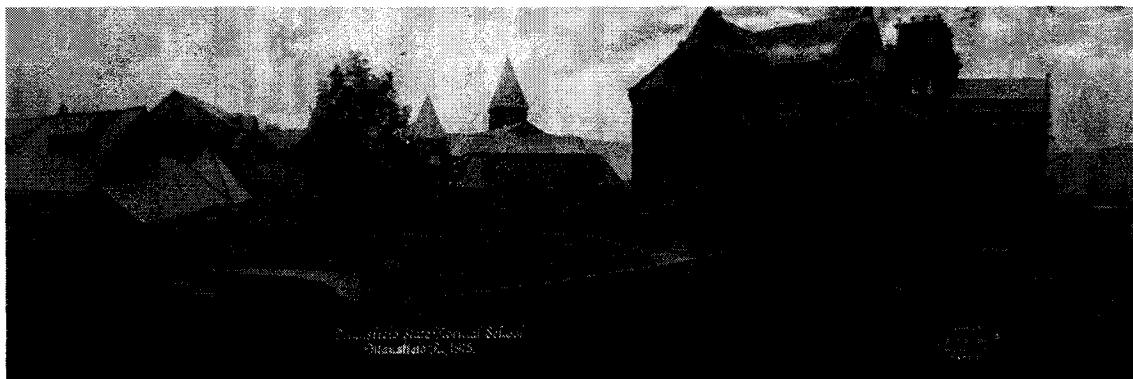


Figure 11. Photograph of the Mansfield State Normal School Campus, ca. 1915. Used by permission of the Mansfield University Historical Archives.

The emphasis during this time seemed to be on the public school music program that Cogswell had started. Voice, violin, piano, and organ were all taught at this time, but no mention is made of band instruments. Figure 12 shows the curriculum for the one- and two-year courses of study offered in the MSNS music department in 1914-15. These courses in public school music were intense with regard to music and education courses, with little room for general education courses. Entrance requirements for these programs included high school graduation and “evidence of possessing sufficient ability to make success probable.” The two-year course was intended for students who planned on becoming music supervisors, while the one-year was for students planning to become special teachers of music in public schools. The opening of the model school building on campus, replacing the training school classrooms in Alumni Hall, also occurred in 1914.²¹

²¹ *Annual Catalog of the Mansfield Normal School, 1914-15*, 11.

THE TWO YEARS' COURSE.

First Year.

(The numerals in parenthesis refer to recitations per week.)

FALL TERM.	WINTER TERM.	SPRING TERM.
(1) Piano*	(1) Piano*	(1) Piano*
(1) Voice Culture*	(1) Voice Culture*	(1) Voice Culture*
(3) Sight Singing	(3) Sight Singing	(5) Sight Singing
(2) Ear Training	(2) Ear Training	(5) Harmony
(5) Harmony	(5) Harmony	(3) History of Music
(3) History of Music	(3) History of Music	(2) Melody Writing
(2) Melody Writing	(2) Melody Writing	(5) General Methods
(5) General Methods	(5) General Methods	(5) Psychology
(5) Psychology	(5) Psychology	

*Indicates two practice periods for Piano and Voice.

Second Year

FALL TERM.	WINTER TERM.	SPRING TERM.
(1) Piano†	(1) Piano†	(1) Piano†
(1) Voice Culture†	(1) Voice Culture†	(1) Voice Culture†
(5) Sight Singing	(5) Sight Singing	(5) Sight Singing
(5) Harmony (harmonic analysis)	(5) Harmony	(5) Harmony (Review)
(5) Methods of Music (primary grades)	(5) Methods of Music (grammar grades)	(5) Methods of Music (Material)
(5) History of Education	(5) History of Education	(5) History of Education
(5) Teaching	(5) Teaching	(5) Teaching

†Indicates three practice periods for Piano and Voice.

‡Grammar grades continued and High School.

Music charges for each subject per week:

(First Year)	(Second Year)	
Piano, per lesson	.75	Piano, per lesson
Voice, per lesson	.75	Voice, per lesson
2 practice periods	.40	3 practice periods
Sight Singing	.35	Sight Singing
Ear Training	.25	Harmony
Harmony	.75	Methods of Music
History of Music	.50	
Melody Writing	.25	
		\$4.20
	\$4.00	

If these are taken as a course, the charge is \$3.50 a week for each year.

THE ONE YEAR COURSE.

SAME FOR EACH TERM.

(2) Piano	(3) History of Music	(5) Methods of Music
(2) Voice	(2) Melody Writing	(5) Teaching
(5) Sight Singing	(5) Harmony	

†Indicates three practice periods for Piano and Voice.

Charges for One Year Course:

Piano (2 lessons)	\$1.50	History of Music	.50
Voice (2 lessons)	1.50	Melody Writing	.25
3 practice periods	.60	Harmony	.75
Sight Singing	.60	Methods of Music	.75
			\$6.45

If these are taken as a course, the charge is \$6 a week for the year.

Each student in the Music Course is allowed free of charge three academic subjects a day. One of these subjects must be in pedagogy. Additional academic subjects charged at the rate of 35c a week.

Note—If further information is desired send for our special music catalog.

Figure 12. Photocopy of the requirements for the two-year and one-year courses in Public School Music at the MSNS. Used by permission of the Mansfield University Historical Archives.²²

In 1916 a student newspaper article reveals that a student, Charles St. Clair, organized a band. McCarrell states that World War I (1914-19) had a significant effect

²² Annual Catalog of the Mansfield Normal School, 1914-15, 10.

on many college bands.²³ Enrollment declined in many college bands during the war years, but the band at the MSNS reorganized and began to rebuild. Like bands at many other schools in the early part of the twentieth century, though, the MSNS band took on a new role in its association with the college football program:

Shortly after school opened it was rumored about that there would be no band here this year. Dame Rumor seemed empathetic in her announcement until Charley St. Clair got on the job to state his intentions of organizing a band. Charley immediately started gathering up Clifford and other musicians and the result was that within a very short time he had the band going in great style. Much credit is due St. Clair for his efforts and the members of his band are also worthy of praise for the support they have given their leader in the undertaking.²⁴

A 1918 publication of the *Quarterly* confirms that “a band is maintained for use at the athletic games and outdoor functions of the school. It has been directed by Prof. Keim, Charles St. Claire, and is now under the direction of Norman Chapman [a student].”²⁵ The instrumentation of this band—based on the photograph in Figure 13—appears to be 1 flute, 2 clarinets, 3 cornets, 2 horns, 2 trombones, 2 baritones, 1 tuba, 1 snare drum, and 1 bass drum.

²³ McCarrell, “College Band,” 48-50.

²⁴ *Normal Spotlight* (MSNS student newspaper), November 1916, 5.

²⁵ *Mansfield State Normal School Quarterly* (August 1918): 3.



Figure 13. Photograph of the 1918 Mansfield State Normal School band, organized and directed by MSNS student, Norman Chapman (second row, second from the left). Used by permission of the Mansfield University Historical Archives.

Will George Butler

Will George Butler (Figure 14) accepted the position of “Head of the Department of Violin and Orchestral Instruments” in 1914, and became the Director of the Music Department in 1917. He was an MSNS graduate and had been a violin student of Hamlin Cogswell since his childhood in Blossburg, Pennsylvania (only a few miles from Mansfield).²⁶

²⁶ *Annual Catalog of the Mansfield Normal School, 1918-19*, 7.



Figure 14. Photograph of Will George Butler, Mansfield orchestra director (1914-39) and department chair (1918-21). Used by permission of the Mansfield University Historical Archives.

While he was primarily known for his orchestra and string work during his tenure at Mansfield (1914-39), it appears that he also spent some time working with an MSNS band. Additionally, Butler composed a number of works that were regularly performed by John Philip Sousa's famous band, including "Visions of Oleona" and the "Diamond Anniversary March."²⁷ It should be noted that Butler's numerous contributions to the music department at Mansfield cannot be thoroughly covered in this study, but should be considered in future research of Mansfield music history.

The presence of a band at the MSNS at this time seems plausible when the number of winds in the photograph in Figure 15 is considered. It is interesting to note

²⁷ Information from an email from Bruce Merkel to Joseph Murphy (Mansfield Professor), 17 January 2002, Mansfield University Historical Archives, Mansfield, PA.

that this “music group” appears to be an orchestra with at least one saxophone, but no horns.



Figure 15. A photograph labeled the 1921 “Music Group.” Will George Butler is pictured standing in the center of the ensemble. Used by permission of the Mansfield University Historical Archives.

Butler is shown in a 1919 MSNS yearbook photograph conducting a band of ten musicians at the swearing-in ceremony of the Student Army Training Corps (SATC). The instrumentation of this ensemble is two clarinets, four cornets, two trombones, snare drum, and bass drum (see Figure 16).²⁸

²⁸ *The Carontawan* (Mansfield, PA: Mansfield Advertiser, 1919), 142.

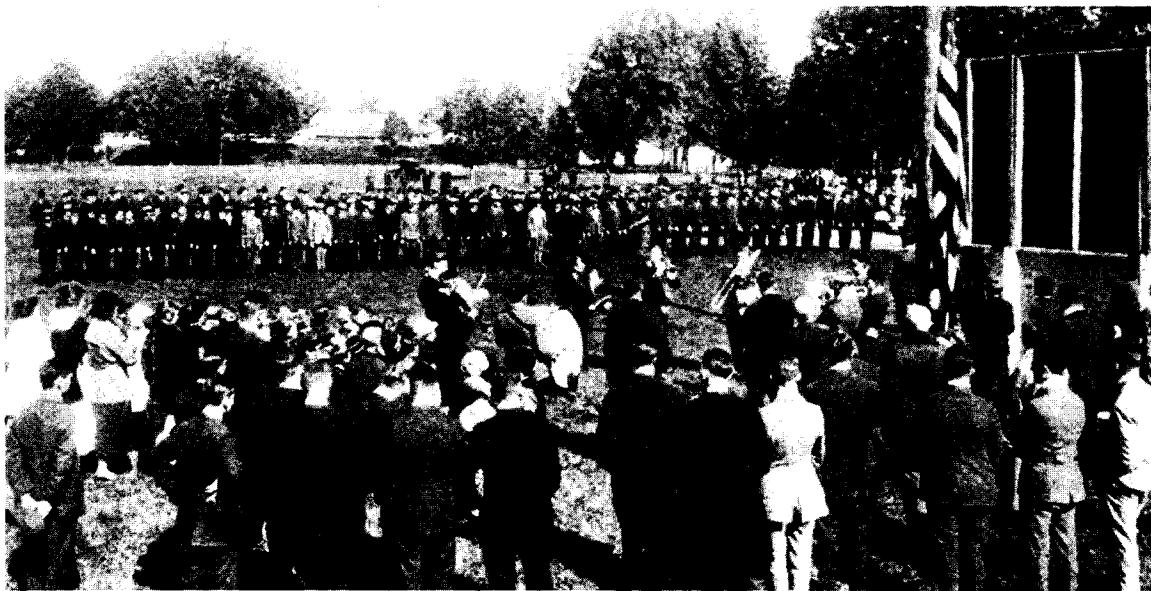


Figure 16. Photograph of a ten-piece band, led by Will George Butler, at the swearing-in ceremony of the Mansfield Student Army Training Corps. Used by permission of the Mansfield University Historical Archives.

Sporadic newspaper references reveal that the Mansfield community band continued to perform after Cogswell's departure. In the fall of 1905, a thirty-piece band appeared at the Mansfield Fair under the direction of Prof. E. B. Strait.²⁹ Strait worked with this intermittent group through the 1930s, giving Friday evening concerts on the town square during the summer months and at the fair each fall.³⁰

Summary

Cogswell's return to the MSNS in 1902 was met with great satisfaction by the students, the faculty, and the Mansfield community. He revitalized the public school music program and reinstated the band and orchestra as staples of the music department curriculum.

²⁹ *Mansfield Advertiser*, 13 September, 1905, p. 2.

³⁰ Chester P. Bailey, *The Great Mansfield Fair with Related Mansfield History, 1852-1956* (Mansfield, PA: Chester P. Bailey, 1988) 51.

Following Cogswell's final departure, the public school music course continued to remain a focus of the music department and the MSNS, but the instrumental emphasis fell away from the band and orchestra. While the orchestra was reorganized as a faculty-led ensemble within the music department, the band reappeared as a student-led ensemble organized to function at university and athletic events.

CHAPTER SIX

JOHN F. MYERS, GRACE STEADMAN, AND THE TRANSITION TO THE MANSFIELD STATE TEACHERS COLLEGE, 1921-1937

While the nineteenth century had seen some sporadic and amateurish developments in college and school bands, the transition to the twentieth century marked the most significant rise in the school band movement. Early in the twentieth century professional bandmasters, such as Albert Austin Harding at the University of Illinois, began replacing student conductors at colleges and universities. Bands began using a wider variety of woodwind instruments, which led to an increase in the size of many bands, and created a more “symphonic” sound. Participation of bands at sporting events, particularly intercollegiate football, became increasingly popular, which led to a more defined function of the college and school marching band. Following World War I the public’s interest in professional bands, such as John Philip Sousa’s, declined while military bands and bands in educational institutions grew in popularity. Band contests, which had started as state-level contests by the 1910s, also began to influence the rise in school band participation. The first national school band contest was organized by musical instrument manufacturers in 1923, and contests quickly grew in popularity.¹

As mentioned in Chapter Six, bands at the MSNS in the 1910s were loosely organized and often student led. In 1921 Grace Steadman (who is discussed in more depth later in this chapter) went to Mansfield to head the music department and coordinate a reorganized program in public school music. The MSNS became Mansfield

¹ Camus, “Band.”

State Teachers College (MSTC) in 1927, marking the beginning of four-year degree programs at the institution. Whether Steadman or the curriculum dictated the need for an MSNS faculty band director is unclear, but Steadman's reign as head of the music department marked the beginning of instrumental music teacher training and continuous band activity in Mansfield.

Band Directors

Charles H. Haberman (1898-1980)² was hired in the fall of 1922 to teach the public school music course and to lead the band, a position he held through the spring of 1924. He holds the distinction as the first faculty member to be given the title "Director of Band" at the MSNS.³ Little information can be found regarding Haberman's bands at the MSNS as copies of the *Mansfield Advertiser* are unavailable from 1912-1929, and the student newspaper, *The Flashlight*, was not founded until 1926. One photograph from the 1922-23 school year (Figure XX) shows Haberman with a sixteen-piece band. The 1923-24 university catalog states that Haberman was a graduate of Ohio Wesleyan University (1918), and that he had attended summer sessions for music supervisors at Cornell University (1921) and West Chester [Normal School] (1922). He had studied and taught the cello and voice, and conducted orchestras in Marion, Ohio, but no mention

² The 1930 U.S. Census listed Chas. H. Haberman as a thirty-one-year-old married white male, originally from Ohio, living in Cicero Town, Cook County, Illinois. His profession was listed as public school teacher and publisher. The Florida Death Index, 1936-1998 Record lists a Charles H. Haberman who died 27 October 1980 in Pinellas, Florida. The birth date in this record is given as 1 August 1898. A World War I Draft Registration Card from 1918 lists a Charles Hunt Haberman, student at Ohio Wesleyan University, from Marion, Ohio, confirming the birth date of 1 August 1898.

³ *Annual Catalog of the Mansfield Normal School*, 1923-24, 14.

is made of Haberman studying or teaching band instruments prior to moving to the MSNS.⁴

John F. Myers (1896-1958) went to the MSNS to teach instrumental music teachers in the public school music course in the fall of 1924. He followed Grace Steadman from the Public School Music Department at the State Teachers College in Kearney, Nebraska. A native of Iowa, Myers had taught in Nebraska public schools since 1912. He began working in the normal school at Kearney in the summer of 1916, immediately after graduating from the same institution. After Steadman, who taught at Kearney at the same time, was appointed the head of the music department at the MSNS, Myers and Steadman both also spent periods of time working and studying with Hollis Dann, a prominent music educator concerned with teacher training who had built successful summer training programs at Cornell University and West Chester Normal School. Dann became the Pennsylvania State Director of Music in 1921 and was responsible for implementing the three-year course in public school music at the Pennsylvania state normal music departments in Mansfield, West Chester, and Indiana. Myers' wife, Myrtle, taught piano and the public school music course in the music department.⁵

In addition to being an experienced music educator, it was said that Myers (shown in Figure 17) was also an accomplished baritone horn player, having played with

⁴ *Annual Catalog of the Mansfield Normal School*, 1923-24, 14.

⁵ *Annual Catalog of the Mansfield Normal School*, 1922-23, 8; *Annual Catalog of the Mansfield Normal School*, February 1925, 12; *Annual Catalog of the Mansfield Normal School*, 1926-27, 3; "John F. Myers Passes," (obituary) *Mansfield Advertiser*, 22 January 1958, p. 1; and "Mrs. Grace Steadman" (obituary) *Mansfield Advertiser*, 25 December 1940, p. 1. In addition, more information is available regarding Hollis Dann's career in Reven S. DeJarnette, "Holis Ellsworth Dann, music educator" (Ed. D. diss., New York University, 1939). DeJarnette became head of the music department at Mansfield State Teachers College in the fall of 1939, following the completion of his doctorate.

numerous Midwest professional bands from 1916-24.⁶ By 1930 Myers was involved with E.B. Strait and the band at the Mansfield Fair. He would continue to work with this group until Bertram Francis took over in 1941.⁷



Figure 17. John Myers portrait, taken in 1934. Used by permission of the Mansfield University Historical Archives.

Myers was frequently invited to guest conduct band conventions and honor bands, and to adjudicate at band contests and festivals. In 1935 Myers was a guest conductor with the western sectional high school band convention held at Edensburg, Pennsylvania.⁸ He conducted the 120-piece Washington County Band Festival in May,

⁶ *Annual Catalog of the Mansfield Normal School*, February 1925, 12; and "John F. Myers Passes," 1.

⁷ *Mansfield Advertiser*, 24 October 1930, p. 1; "Band Concert at the Mansfield Fair," *Mansfield Advertiser*, 31 September 1938, p. 1; *Mansfield Advertiser*, 11 September 1940, p. 1; and Chester Bailey, *The Great Mansfield Fair*, 51-52.

⁸ "Myers Will Serve as Guest Conductor," *Mansfield Advertiser*, 6 February 1935, p. 1.

1935.⁹ In March of 1936 he conducted the 150-piece All-District Band in Wellsboro. Along with Myers was a prestigious group of guest conductors including Captain Taylor Branson (leader of the U.S. Marine Band), William F. Ludwig (Ludwig Company), and Maurice Taylor (author of the band method *Easy Steps to the Band* and band director in Montrose, Pennsylvania).¹⁰

From 1935 to 1937 Myers served as chairman of the North-Central section of the Pennsylvania School Music Association.¹¹ Early in 1937 Myers was named president of the Department of Music of the Pennsylvania State Educational Association, making him an ex officio member of the executive council of the association. This position required him to serve as a delegate to the National Education Association convention in June of that same year.¹²

Myers was an active member of the Mansfield community. Numerous *Advertiser* articles refer to his speaking engagements with social and civic organizations in the area. In April 1932, he spoke to a group at the Business Men's Luncheon on the importance of teaching children to play musical instruments. At that time, he claimed that one out of every three children in the Mansfield public schools was playing a band or orchestra instrument.¹³ In 1936 he spoke to the Woman's Club of Williamsport on the subject of the development of American music.¹⁴

⁹ "Prof. John Myers to be Guest Conductor," *Mansfield Advertiser*, 8 May 1935, p. 1; and "Prof. Myers, Conductor County Band Concert," *The Flashlight*, 13 May 1935, p. 1.

¹⁰ "Northern District Band Meeting," *Mansfield Advertiser*, 11 March 1936, p. 1.

¹¹ "Tioga County Musicians Honored in Altoona Dist.," *Mansfield Advertiser*, 13 April 1938, p. 1.

¹² "John Myers Honored," *Mansfield Advertiser*, 6 January 1937, p. 1.

¹³ John, F. Myers, "Teach the Youngsters How to Toot," *Mansfield Advertiser*, 27 April 1932, p. 1.

Quite frequently Myers spoke on topics that were not related to music or music education. In February 1932, he spoke to the Wellsboro Rotary Club on the history of political relationships between Japan and China.¹⁵ For the Brotherhood of St. Andrew, in 1934, he gave a philosophical talk (almost a sermon) regarding the “Golden Rule.”¹⁶ Later that same year, he spoke to the Business Men’s Luncheon on the national debt.¹⁷ In 1936 he again spoke to the Business Men’s Luncheon, this time regarding the Spanish Civil War that was taking place at that time.

Myers also held positions and offices within the Mansfield community. In 1932 he served as local chairman of the National Radio Audition, a progressive singing contest that led to a national award for student singers.¹⁸ An avid golfer, he frequently competed in (and won) the local golf championship at Corey Creek Golf Club in Mansfield.¹⁹

William Straughn, who had been the president of the college since 1914, died in the summer of 1936. A new president, Joseph Noonan, was appointed about a year later.²⁰ Apparently, Noonan made many changes in the administration and organization of the MSTC, one being the implementation of a policy requiring faculty to hold

¹⁴ “Myers Speaks on Cultural Music,” *Mansfield Advertiser*, 7 October 1936, p. 1.

¹⁵ “Prof. John Myers Speaks at Club,” *Mansfield Advertiser*, 10 February 1932, p. 1.

¹⁶ “John Myers Speaks to Brotherhood,” *Mansfield Advertiser*, 28 February 1934, p. 1.

¹⁷ “John Myers Talks on Paying the Piper,” *Mansfield Advertiser*, 9 May 1934, p. 1.

¹⁸ “Myers Local Chairman of Radio Audition,” *Mansfield Advertiser*, 10 August 1932, p. 1.

¹⁹ “Peterson Wins Golf Championship; Myers Leads Second Flight,” *Mansfield Advertiser*, 30 August 1933, p. 1; “Myers Wins Championship of Corey Creek Golf Club,” *Mansfield Advertiser*, 2 September 1936, p. 1; and “John Myers Wins Corey Creek Championship,” *Mansfield Advertiser*, 8 September 1937, p. 1.

²⁰ Largey, *Life at Mansfield*, 56.

advanced degrees. Myers held only a bachelors degree and was released from the college following the 1936-37 school year.²¹

After his departure, Myers continued to serve the community and state as a music educator, primarily as the president of the music section of the Pennsylvania State Education Association.²² He also guest conducted the band at the Blair County (Pennsylvania) Band Festival in 1938.²³

Myers stayed in Mansfield for the remainder of his life and was involved in numerous professional and community ventures. He opened a men's clothing store in Mansfield with Merle Garrison—Garrison & Myers—a business he maintained until he sold his interest to his partner in 1950.²⁴ Myers also started an investment and securities business in Mansfield in 1938 that later became Myer's Insurance Agency.²⁵ In 1941 he was elected president of the Mansfield Business Men's Association.²⁶ During World War II Myers was the Air Raid Warden for Mansfield.²⁷ He was also involved in the opening of an airport in Mansfield in the late 1940s, where, curiously, Garrison & Myers

²¹ John Baynes, interview by author, tape recording, Wellsboro, PA, 15 July 2005, tape in custody of the author; and Largey, *Life at Mansfield*, 56-58.

²² "Tioga County Musicians at State Convention," *Mansfield Advertiser*, 22 December 1937, p. 1.

²³ "Tioga County Musicians Honored in Altoona Dist.," *Mansfield Advertiser*, 13 April 1938, p. 1.

²⁴ "Garrison and Myers Buy Shepard Store," *Mansfield Advertiser*, 5 January 1938, p. 1.

²⁵ "John F. Myers" (advertisement), *Mansfield Advertiser*, 16 March 1938, p. 2.

²⁶ "John Myers Heads Business Men's Association," *Mansfield Advertiser*, 22 January 1941, p. 1.

²⁷ John Myers, "Blackout Instructions," *Mansfield Advertiser*, 10 March 1943, p. 1.

dealt in small airplanes.²⁸ He served in the 1950s as treasurer of the Mansfield Borough and as a member of the Mansfield Joint School Authority until his death in 1958.²⁹

Assistant Band Directors

Donald E. Baldwin was brought onto the MSNS music faculty in the fall of 1927 as the “Assistant in Band and Orchestral Instruments.” He was a 1924 graduate of the Music Supervisors Course at the MSNS, and had graduated from Mansfield-Richmond High School in 1920. Following graduation from the MSNS he had served as the Instrumental Supervisor in Johnstown, Pennsylvania (1924-25) Norristown, Pennsylvania (1926-27). His primary duties at the MSNS were to direct the Second Band and Second Orchestra.³⁰ Baldwin wrote of the significance of the “second” ensembles in an article in *The Cadence*, a publication that is discussed later in this chapter:

The majority of our entering students are not accomplished instrumentalists. The ability to sing presentably and play piano accompaniments of moderate difficulty is all that the entrant needs. In the short years that follow, with the student energies spread over a variety of subjects, it is not probable that the individual without previous instrumental experience will become an accomplished player. At least not until the last year of the course. This means that the majority of the students in the music department not able to qualify technically for the first band or orchestra would miss entirely the rich opportunity for personal experience and participation in band and orchestra.

To meet this need and to provide an instrumental background for even the most mediocre instrumentalist, our Second Band and Orchestra have been organized. The enthusiasm and good attendance give adequate assurance that the students appreciate the opportunity. Many volunteer members join from outside the music department. In fact, the indications all point to the formation of a third band and orchestra for the coming school year.³¹

²⁸ “Myers Addresses Flying Enthusiasts,” *Mansfield Advertiser*, 11 September 1946, p. 1; and George A. Retan, *History of the Mansfield Borough: 1857-1957* (Mansfield, PA: The Council of Mansfield Borough, 1956): 25.

²⁹ “John F. Myers Passes,” *Mansfield Advertiser*, 22 January 1958, p. 1.

³⁰ *Annual Catalog of the Mansfield State Teachers College*, 1928-29, 17.

³¹ Donald E. Baldwin, “The Advantage of Second Orchestra and Band as a Laboratory,” *The Cadence* (November 1929), 7-8. See Appendix E for a copy of the entire article.

Claire Crotteau (pictured in Figure 18) replaced Baldwin on the MSNS music faculty as the “Assistant in Band and Orchestral Instruments” in the Fall of 1931. She held degrees from Hunter College and Columbia University in mathematics and physics as well as music.³² Like Baldwin, she directed the second band.



Figure 18. Claire E. Crotteau, 1931. Used by permission of the Mansfield University Historical Archives.

The hiring of a twenty-two-year-old³³ female instrumental music teacher and band director was certainly not typical of many college music programs in the United States in 1931. Until World War II, most instrumental music teachers in the United States were men and most choral and general music teachers were women. Additionally, women

³² *Annual Catalog of the Mansfield State Teachers College*, 1932-33, 17.

³³ In the 1930 U.S. Census, Claire Crotteau was listed in the Bronx Borough of New York City as a twenty-one-year-old, single, white female student, born in Albany, New York. Her father was from New York and her mother was from Russia. The Massachusetts Death Index (certificate number 029392) lists her birth date as 11 February 1909, and her death date as 28 May 1985, in Fitchburg (or Worcester), Massachusetts. Birth and death dates and locations are verified in the Social Security Death Index Record for Claire Fritzsche.

were not encouraged to pursue musical careers in higher education. Although women began to participate in a few school and college bands (including the band at the MSNS, discussed later in this chapter), most opportunities for women instrumentalists were found in orchestras and all-female bands. It was rare to find women in conducting positions for instrumental ensembles outside of all-female groups.³⁴ Interestingly, there is no mention of Crotteau's unique position in any of the resources found in this study. Students and faculty alike seemed to accept her for her musical and teaching abilities.

Crotteau was a highly accomplished clarinetist, having been "associated with several prominent instrumental ensembles in the metropolis [New York City]."³⁵ At the end of her first semester at Mansfield she married Otto G. Fritsche (or possibly Fritzsche), an engineer at the Bell Telephone Laboratories in New York City and a clarinetist in the New Jersey Symphony Orchestra.³⁶ Crotteau left the MSNS after the spring 1932 semester, presumably to join her new husband.

Loren A. Warren (shown in Figure 19) followed Crotteau in the fall of 1932 and served as the "Assistant in Band and Orchestral Instruments" until 1937, when George S. Howard took over the MSTC band program. Warren went to Mansfield after five years of public school experience in Minnesota, Kansas, and Iowa. He had received a bachelor's degree from Macalester College in Minnesota and a master's degree from

³⁴ Cheryl Jackson, "Women as Leaders of Collegiate Bands, 1850-1980," *College Music Symposium* 38 (January 1998): 121-23; Adam Lesinsky, "Give the Girls a Chance," *The School Musician* (February 1930), reprinted in *The School Musician* 50 (August/September 1978): 60-61; and Carol Ann Feather, "Women Band Directors in American Higher Education," *The Musical Woman* 2 (1987): 388-409.

³⁵ *Mansfield Advertiser*, 4 March 1931, p. 1.

³⁶ *Mansfield Advertiser*, 6 January 1932, p. 1.

Northwestern University [Evanston].³⁷ Following Howard's hiring in 1937, Warren became an Instructor of Violin and Orchestra at the MSTC (although he was not the orchestra director) until he left to serve in World War II in 1944.³⁸



Figure 19. Photograph of Loren A. Warren from the 1933 *Carontawan*. Used by permission of the Mansfield University Historical Archives.

Bands at the Normal School and Teachers College

The 1922-23 MSNS band, shown in Figure 20, was made up of sixteen pieces and directed by Charles Haberman. This is the earliest known photograph of an MSNS music department band. This photograph also appears in the 1923 MSNS yearbook, the *Carontawan*, with a statement that Haberman had reorganized the band that year to add to the school's athletic and social life.³⁹

³⁷ *Annual Catalog of the Mansfield State Teachers College*, 1933-34, 17.

³⁸ *Annual Catalog of the Mansfield State Teachers College*, 1938-39, 18; and *Annual Catalog of the Mansfield State Teachers College*, 1944-45, 16.

³⁹ *The Carontawan* (Mansfield, PA: Mansfield Advertiser, 1923), 112.



Figure 20. 1922-23 MSNS Band. Charles Haberman is pictured in the second row, third from the right. Used by permission of the Mansfield University Historical Archives.

It should be noted here that while the bands at Mansfield have had significant relationships (and duties) with campus military organizations and athletic events throughout their history, such relationships were not always their chief function. As previously mentioned, the early bands at Mansfield in the 1880s were directly related to student military units. As early as the 1890s, Hamlin Cogswell's band was involved in supporting the school football teams. Student-led bands through the 1910s were also involved with football events. McCarrell suggested that the primary function of bands organized at many normal schools and teachers' colleges in the 1920s was "to provide training for future band directors, to provide general music training, and to provide entertainment for the school and community."⁴⁰ While the band's association with

⁴⁰ McCarrell, "College Bands," 111.

athletic events at Mansfield have continued uninterrupted until the present, the following accounts reveal that the Mansfield bands upheld all the functions listed by McCarrell.

The photograph shown in Figure 21 of the 1924 MSNS band is also of a sixteen-piece ensemble, with a slightly different instrumentation than the previous year. The light-colored sweaters are also the first indication of a "uniform" for a non-military-based band at the institution.

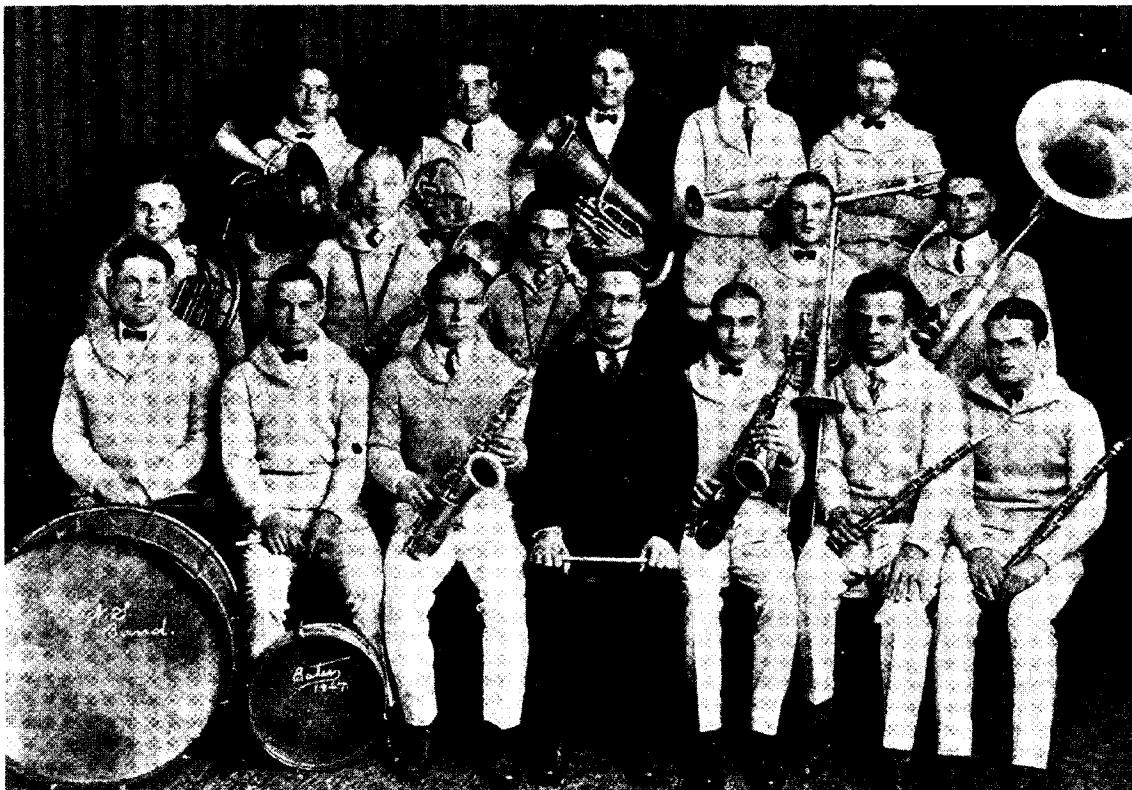


Figure 21. Photograph of the 1924 MSNS Band, under the direction of Charles H. Haberman (front row, center). Used by permission of the Mansfield University Historical Archives.

John Myers took over as director of the band in the Fall of 1924. His reputation as a bandsman was met with great enthusiasm at the school. The band, eager for faculty leadership, immediately grew in size. A photograph of the 1924-25 band (Figure 22) shows a band of thirty-two members. The 1925 *Carontawan* claimed that the band

traveled with the football team during the 1924-25 football season, and that it gave concerts in nearby towns.⁴¹



Figure 22. The 1925 MSNS Band. Photograph from the 1925 *Carontawan*. Used by permission from the Mansfield University Historical Archives.

The 1925-26 MSNS band (shown in Figure 23) included females for the first time: four on clarinet and one on trombone.⁴² The inclusion of women in the MSNS band was significant as most college bands remained all-male until World War II, when many colleges and universities lost most of their men to military service. Many college bands had been established as military organizations, thus excluding women at the time.⁴³ The MSNS band, however, was a training ground for music teachers as well as a source of entertainment for the school and the community, with no association with student

⁴¹ *The Carontawan* (Mansfield, PA: Mansfield Advertiser, 1925), 107-08.

⁴² *The Carontawan* (Mansfield, PA: Mansfield Advertiser, 1926), 118.

⁴³ McCarrell, "College Band," 121-125.

military organizations as late as 1926. Photographs of subsequent MSNS bands represent the rapid growth of female participation after 1926.

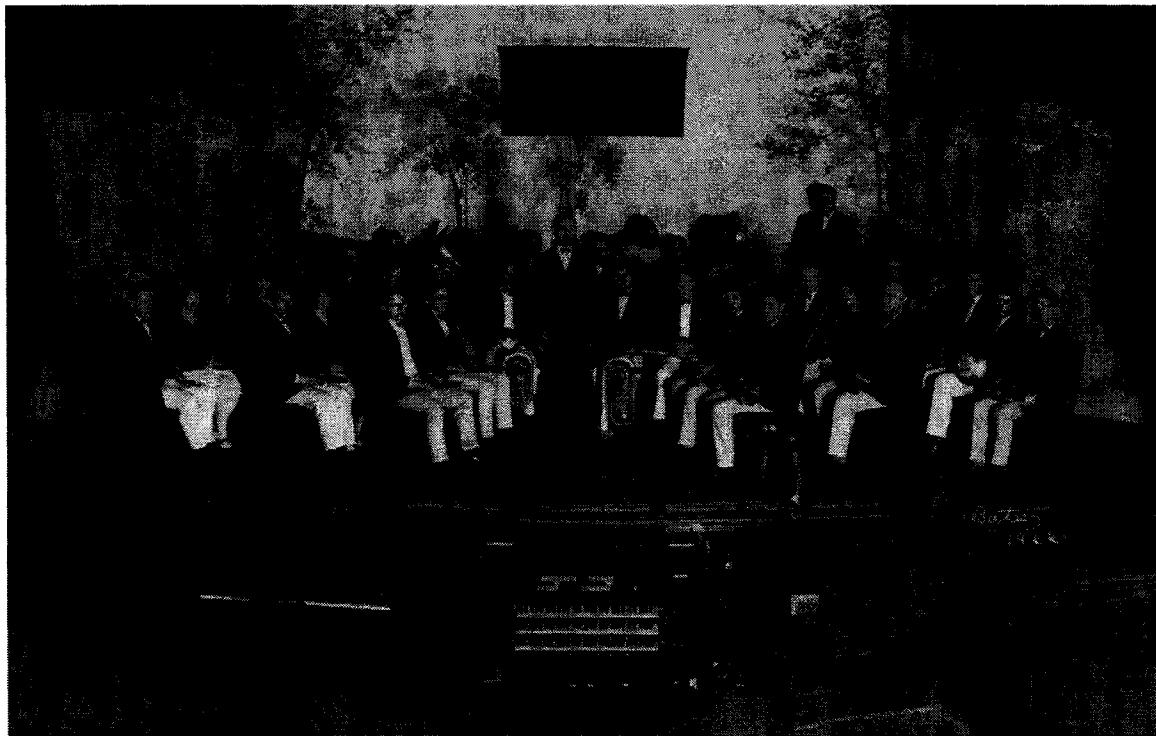


Figure 23. Photograph of the 1926 MSNS Band, John Myers, conductor. Used by permission from the Mansfield University Historical Archives.

The 1927 MSNS yearbook displays a photograph of a forty-eight-piece “Normal Band” (Figure 24) with twenty-one females. The text describing the band program states that there were three bands: a Concert Band of twenty-five, a Junior Band of forty, and a Grade Band of twenty-five (shown later in this chapter in Figure 37 as the “Kid Band”). The Senior Band was comprised of music supervision students playing their primary instruments, while the Junior Band consisted of music supervision students playing secondary instruments.⁴⁴ The May 1927 MSNS *Quarterly* refers to these same ensembles (displaying the same photographs) as the Normal School Band (or First Band), the Second Band, and the Boys Band:

⁴⁴ *The Carontwan* (Mansfield, PA: Mansfield Advertiser, 1927), 180-83.

A Second Band is maintained, which serves as a feeder for the First Band. All beginners and new members who wish to try out in the First Band do so in this organization. Many members of the First Band come into this group and learn to play some instrument other than their regular one. The Music Supervisors use this band for practice work in directing.

A Junior Band of over thirty pieces, made up of pupils in the grades, was organized last year by John F. Myers. They have made steady progress and this year have already made three concert appearances and have been asked to make two more. They have also played at every football game on the home field. This band furnishes an unusual opportunity for the Music Supervisors to learn organization and direction of such work as applied to the public schools.⁴⁵



Figure 24. Photograph of the 1927 MSNS Band from the *Carontawan*. Used by permission of the Mansfield University Historical Archives.

The 1926-27 MSNS Band served the campus and local communities by performing at a variety of events:

The Normal School Band directed by John F. Myers is fast becoming a concert band of fine balance. With the nearly complete and well balanced instrumentation in conjunction with the proficiency developed by the older performers, the organization is able to present well the best band arrangements to be found. In the band are several solo performers who add greatly to the programs.

This year they have given eight concerts, furnished music for Armistice Day and for one military funeral, and played for every football game at home and

⁴⁵ *Mansfield State Normal School Quarterly* (May 1927), 28.

some on other fields and have been asked for five more concert performances this spring.⁴⁶

April of 1927 saw the second annual gathering of area band directors and the MSNS bands. This researcher was unable to locate sources describing the first annual gathering, which presumably was held in the Spring of 1926. The 1927 meeting, held in the MSNS gymnasium, included ninety-six musicians performing under the direction of band directors from Tioga, Canton, Wellsboro, Westfield, Blossburg, Troy, Elmira (NY), Athens, Rutland, Galetton, Indiana, and Mansfield:

The annual Band Meet sponsored by John F. Myers was again a splendid success. This year ten towns were represented by players and directors and a finely balanced band of seventy-nine played at sight under the direction of the conductors present. . . Next year an effort will be made to secure as speaker a band man of national reputation.⁴⁷

The 1927-28 MSTC bands continued to be split into the first band, directed by Myers, and the second band, directed by Baldwin. Both bands combined to perform at all MSTC home football games.⁴⁸

Figure 25 shows a photograph of the third annual band meet held on April 18, 1928. Myers had arranged for the acclaimed band director Patrick Conway to conduct the 135-piece ensemble consisting of both MSTC bands and bandsmen from the surrounding region.⁴⁹ Conway had been associated with band activity in Ithaca, New York, since 1895. He had only a few years prior (1922) started the Conway Military

⁴⁶ *Mansfield State Normal School Quarterly* (May 1927), 29.

⁴⁷ Ibid.; and *The Flashlight*, 25 April 1927, p. 2.

⁴⁸ *The Carontwan* (Mansfield, PA: Mansfield Advertiser, 1928), 173.

⁴⁹ *The Flashlight*, 30 April 1928, p. 1.

Band School as an affiliate of the Ithaca Conservatory of Music.⁵⁰ Conway's notoriety drew musicians and spectators to the event from a large area around Mansfield:

A large company of interested townspeople were present and, with the members of the student body, a large and enthusiastic assembly listened to the excellent program which was presented. Many who had heard Patrick Conway, heroic in military uniform, with his world-famous concert band in a formal concert had a widely different experience and a delightful thrill in coming in an intimate contact with his genial, gentle, magnetic and most approachable and pleasing personality in the good fellowship of an informal rehearsal and the banquet table which followed. Mr. Conway, who is one of the greatest of bandmasters, came to us most graciously almost directly from the great testimonial concert to the memory of Liberati which was given in New York and at which Conway, Sousa, and Goldman conducted.⁵¹



Figure 25. 1928 Band Conference at the MSTC, Patrick Conway conducting. Used by permission of the Mansfield University Historical Archives.

The 1928-29 MSTC bands remained split into the first band and the second band. It appears as though they did not join forces to play at football games for that season:

⁵⁰ Martin, "Band Schools," 59; and *Patrick Conway Collection* [on-line]; available from <http://www.lib.umd.edu/PAL/SCPA/ABA/Conway/Conway.html>; Internet; accessed 26 December 2005.

⁵¹ *The Flashlight*, 30 April 1928, p. 1.

We have fair promise of two good bands in the college. The first band under the direction of Mr. Myers is composed of high class musicians. But the second band is an interesting study for one to follow. Watch how Mr. Baldwin takes a large group of raw recruits and in the course of a year turns out the finished and polished products. By the way, the second band will play at the game Saturday.⁵²

A *Flashlight* report one week later solidifies this claim:

The first band performed down at the field on Parents' Day. The girls of the second band, under the direction of Don Baldwin, gave a very pretty drill on the field. We all agree that they made a clever showing.⁵³

The 1929 MSTC band pictured in Figure 26 appears to be of the combined first and second bands. There were a total of fifty-one members, twenty-one of whom appear in the photograph to be female. Standing in dark coats in the back of the band are Donald Baldwin (left) and John Myers (right).⁵⁴ This is the only photograph of Baldwin that was found during the course of this research.



Figure 26. The 1929 MSTC Band. Used by permission of the Mansfield University Historical Archives.

The 1928-29 band began awarding letters to qualifying members of the first band. Among the requirements for eligibility to letter was an attendance record of 92.5%. The

⁵² *The Flashlight*, 8 October 1928, p. 2.

⁵³ *The Flashlight*, 15 October 1928, p. 2.

⁵⁴ *The Carontwan* (Mansfield, PA: Mansfield Advertiser, 1929), 180.

letters given were made of a five-inch-square red chenille block "M," with "b-a-n-d" in black across the lower part.⁵⁵

The first evidence of a military-style uniform being used by a Mansfield music department band is displayed in Figure 27, a photograph of the 1929-30 MSTC first band. With quick reference to band photographs through 1937 (Figures 27-35), it appears as though these uniforms were used through the remainder of Myers' tenure at Mansfield. The only record of a uniform purchase is a report that the MSTC Dramatic Club donated funds raised for this purpose in the spring of 1928. In the same article Myers described the uniforms:

We have very pretty double cape uniforms of black trimmed with red silk soutache piping. The short capes are lined underneath with red satin so they may show the school colors when turned back. On the lower right corner of the long cape is a four-inch block felt M. The caps are black overseas style trimmed with the soutache and on the left of the front point is a small red M. The drum majors outfit has just the opposite colors and this year the tallest man in the band is our drum major.⁵⁶

⁵⁵ John Myers, "Some Facts About Instrumental Work Directed by the Music Department," *The Cadence* (January 1930), 12-15. See Appendix F for a copy of Myer's article.

⁵⁶ Ibid.

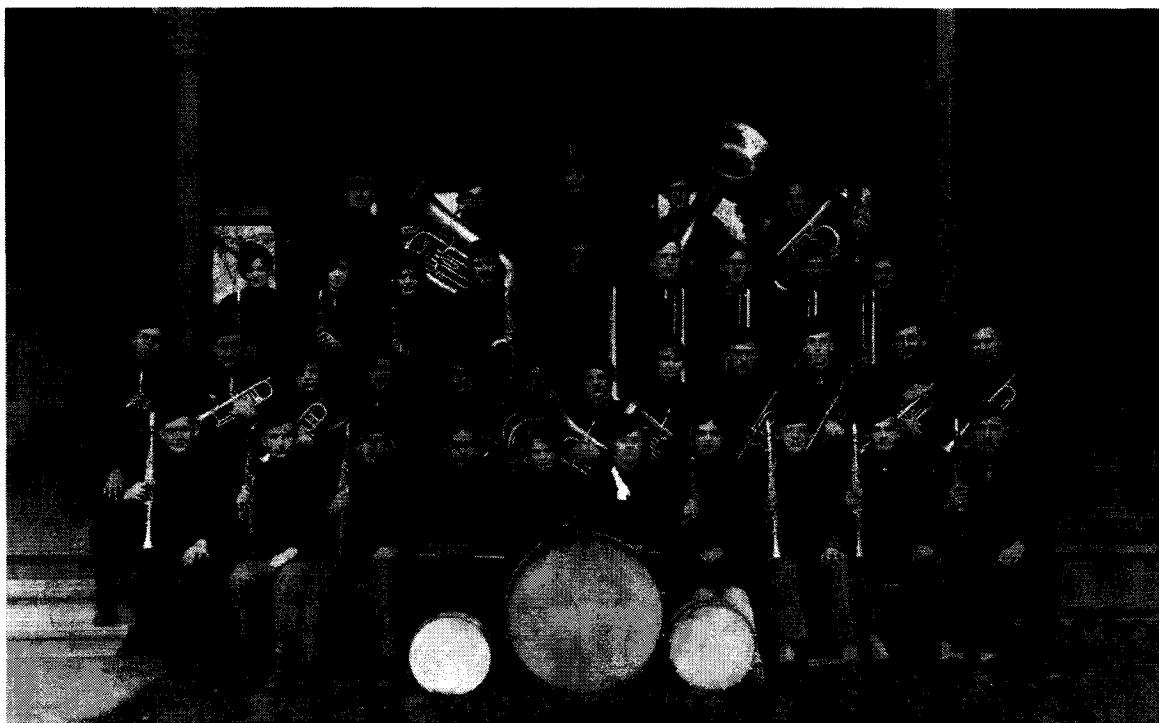


Figure 27. The 1930 MSTC "First Band" under the direction of John Myers (top, left). Used by permission of the Mansfield University Historical Archives.

The 1929-30 MSTC First Band was made up of thirty-six members, thirteen of whom appear in Figure 27 to be female. In the January 1930 issue of *The Cadence*, Myers claims that there were thirty-nine members in the band, fourteen of them "girls." Baldwin continued to conduct the second band.⁵⁷ In addition to regular band concerts each semester, the first band performed at football games and at chapel services on campus.⁵⁸

The first band played every Thursday morning at chapel, occasionally sight-reading the pieces on the program. The band also played a Sunday vespers service concert, concerts at the local junior high school and at the high school in Blossburg, and a

⁵⁷ Ibid.

⁵⁸ *The Carontwan* (Mansfield, PA: Mansfield Advertiser, 1930), 184.

concert in Coudersport as a part of the dedication of a new Masonic Temple, at which the governor of Pennsylvania was in attendance.⁵⁹

Three students served as band librarians, three took attendance, and three female students called “wardrobe mistresses” managed the uniforms. Students were able to rent instruments owned by the school, including two bassoons, four oboes, one bass clarinet, one pair of Ludwig pedal tympani, two bass drums, and two snare drums. Myers had also begun to build a band library consisting of pieces he found by consulting three sources: “Survey of Band Music,” published by the National Bureau for the Advancement of Music; lists supplied for state and national school band contests; and his own collection of self-annotated programs.⁶⁰

It does not appear that the Great Depression, which started with the Wall Street Crash in October 1929, had any immediate impact on the enrollment of the MSTC or the music department. In 1929 the music department had ninety-six students enrolled, a dramatic increase from the eighteen students who had been enrolled when Steadman took over the department in 1921. By 1932, the year Franklin Roosevelt was elected president of the United States and proposed his “New Deal” program to bring the country out of economic depression, the music department peaked with 132 students. After that it gradually fell in numbers to seventy-four by 1937.⁶¹

The Third Annual Band Festival was held in the MSTC gymnasium on May 8, 1930. In an effort to live up to the previous year’s selection for conductor of the festival

⁵⁹ Myers, “Some Facts About Instrumental Work,” 12-15.

⁶⁰ Ibid.

⁶¹ “Great Depression,” *Encyclopædia Britannica* [on-line encyclopedia], available from <http://www.search.eb.com/eb/article-9037849>, Internet, accessed 28 January 2006; and enrollment numbers taken from the *Annual Catalog of the Mansfield State Teachers College*, 1929-30 to 1937-38, found in the Mansfield University Special Collections.

band, Edwin Franko Goldman was brought in to lead the group. Goldman was the proprietor and conductor of the world-famous Goldman Band and one of the best-known bandsmen of the time. Unlike the previous band festivals, the MSTC first band and a number of invited professional and semi-professional musicians (mostly reed players) made up a fairly well-balanced band of about eighty members. Other bandsmen from the area were asked to attend as spectators only—to “enjoy meeting this great band master and seeing him at work with the best balanced organization that can be assembled from all the surrounding communities.” The band played a variety of orchestral overture transcriptions, operatic arias and songs arranged for band, and two of Goldman’s own marches (“On the Campus” and “The Third Alarm”).⁶²

Band concerts became part of Commencement Week festivities in 1927.⁶³ Due to the nonexistence of the *Mansfield Advertiser* from 1912 to 1929, the details of these concerts are difficult to determine for the 1927-29 commencements. The *Advertiser*, like many small-town newspapers, embraced such large events as the local college commencement, often reporting many details such as concert programs, soloists, and (occasionally) ensemble personnel. The program included orchestral transcriptions, instrumental solos, and marches. The account of the concert in the *Advertiser* offers a festooned depiction of the event’s atmosphere:

On Sunday afternoon at three o’clock in the College “gym,” the College Band, under the able direction of John F. Myers, rendered a delightful concert. The band consisting of forty musicians were donned in their colorful raiment making a wonderful appearance as well as a fine concert. The works of Messrs. Frank Miller, John Isele, Leonard Smith and Arthur Dawe, as soloists, was a feature in

⁶² *Mansfield Advertiser*, 30 April 1930, p. 1; and *Mansfield Advertiser*, 14 May 1930, p. 1.

⁶³ *Annual Catalog of the Mansfield Normal School*, 1926-27, 3.

itself. At the termination of the entertainment, Prof. Myers was the recipient of a baton from members of the band.⁶⁴

Figure 28 shows the 1930-31 MSTC band with thirty members, nine of whom appear to be female. The *Carontawan* reported on some activities of the band:

The concert band is made up of about forty of the best players on instruments that will make up a symphonic proportion. Every two weeks this year we have played for chapel exercises and we take pride in preparing new material for each special number we are called on to play.

We have a Second Band of about fifty pieces that reminds us to keep on our toes as they are most of them anxious to get in first band when the opportunity offers itself.⁶⁵

The band started off the Fall of 1930 by playing four days at the Mansfield Fair:

We played the local Fair job this year. At the last performance, which was in the evening, the lights failed to function for a while so we played numbers that we had memorized. When we ran out of memorized material we played impromptu.⁶⁶

The band also played at the unveiling of the Daughters of the American Revolution memorial tablet commemorating the establishment of the Williamson Road, now also known as the Susquehanna Trail.⁶⁷ At the dedication ceremony to open Straughn Hall in October 1930, the band played the national anthem and some marches.⁶⁸

⁶⁴ *Mansfield Advertiser*, 28 May 1930, p. 4.

⁶⁵ *The Carontawan* (Mansfield, PA: Mansfield Advertiser, 1931), 200.

⁶⁶ *The Flashlight*, 11 September 1930, p. 3; and *Carontawan* (Mansfield, PA: Mansfield Advertiser, 1931), 200.

⁶⁷ *The Flashlight*, 11 September 1930, p. 3.

⁶⁸ *The Flashlight*, 20 October 1930, p. 1.

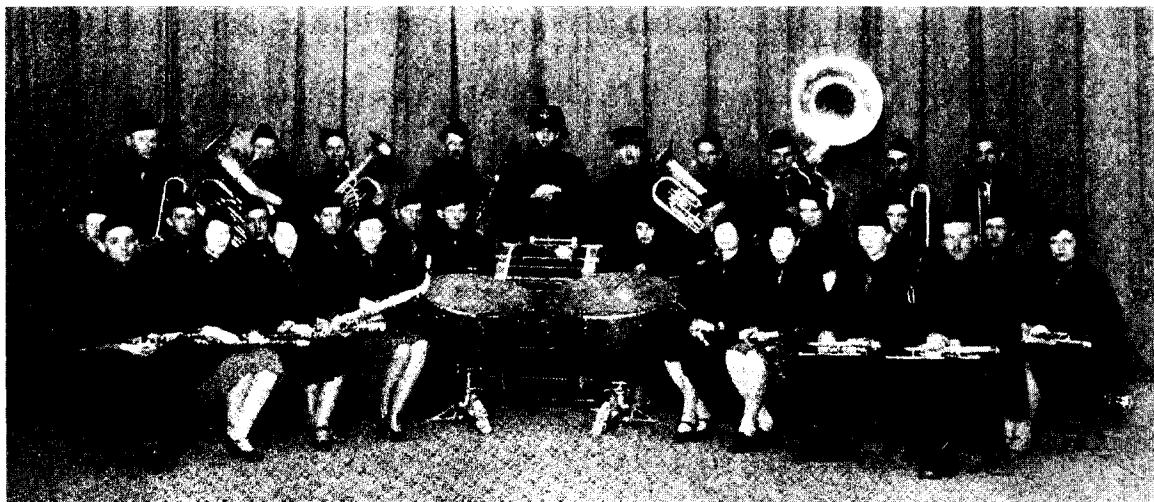


Figure 28. Photograph of the 1931 MSTC Band from the *Carontowan*. Used by permission of the Mansfield University Historical Archives.

Straughn Hall was named for the then current president of the college, a popular leader. The new building contained a large auditorium with more seating capacity than the old Alumni Hall auditorium, a full-size stage, and music studio offices for ensemble directors and some of the music faculty. The new building quickly became the center of music activity. Straughn Hall afforded the ensemble directors more space for expanding ensembles and an increasing equipment inventory.⁶⁹

Prior to 1931 the annual band festival (previously referred to as a band gathering or band meet) had consisted of a gathering of a large number of area musicians to rehearse and perform under the baton of a noted conductor, followed by a banquet dinner. The 1931 MSTC event changed to reflect the more common use of the word “festival” being used at the time—performances by a number of area school ensembles that were critiqued by festival adjudicators. Orchestras were also included in the festival that year, including groups from Wellsboro, Westfield, Knoxville, Elkland, Troy, Towanda, and Mansfield. Twelve of the eighteen ensemble directors were MSTC alumni or students.

⁶⁹ *Mansfield State Teachers College Quarterly* (November 1934), 8.

Norval Church, instrumental music instructor at Columbia University, served as the primary adjudicator at the festival, along with a Mr. Dreshell, also of Columbia University. John Myers organized the festival and was careful to state publicly that the festival would not be run as a contest.⁷⁰

Local instrumental contests had become popular across the country through the 1920s. A national band contest, sponsored by music merchants and instrument manufacturers, was held in Chicago in 1923. The Music Supervisors National Conference established state and regional band contests in 1924 that led to a series of annual national contests that began in 1926. Through the early years of the national band contests the debate over the use of group rankings versus group ratings divided the school band world. To alleviate over-competitiveness in the national band contests group ratings replaced group rankings at the 1933 contest.⁷¹

It appears as though Myers was more concerned with the value of constructive criticism and interscholastic activity than with awarding rankings and trophies to school ensembles:

This festival will in no way be a contest. Its purpose is to furnish the various organizations with constructive criticism which will be of definite assistance toward aiding their growth and progress.⁷²

⁷⁰ *Mansfield Advertiser*, 22 April 1931, p. 1; and “School Band and Orchestra Festival,” *The Cadence* (May 1931), 23-24.

⁷¹ Emil A. Holz, “The Schools Band Contest of America (1923),” *Journal of Research in Music Education*, 10:1 (Spring 1962), 3-12; Jere Humphreys, “An Overview of American Public School Bands and Orchestras Before World War II,” *Bulletin of the Council for Research in Music Education* 101 (Summer 1989), 50-60; James E. Moore, “National School Band Contests Between 1926 and 1931,” *Journal of Research in Music Education*, 20:2 (Summer 1972), 233-45; and Mark and Gary, *A History of American Music Education*, 271-74.

⁷² *Mansfield Advertiser*, 22 April 1931, p. 1.

The forty-five-piece band shown in Figure 29 represents the 1931-32 first band. Claire Crotteau replaced Donald Baldwin as the assistant band director and took over the leadership of the second band.⁷³ MSTC music student William “Bill” McCord was credited in *The Flashlight* for forming the drill band during the fall of that school year, and for serving as the drum major.⁷⁴ This band was considerably larger than MSTC bands of the past:

The Concert Band, which is under the direction of Mr. Myers, has a personnel of fifty members. This includes a full representation in all the choirs [instrument sections]. This year the band added a full quartet of horns to its horn section and a pair of oboes and bassoons, thus enabling it to enlarge its repertoire with some fine concert numbers.⁷⁵



Figure 29. Photograph of the 1932 MSTC Concert Band from the *Carontawan*. Used by permission of the Mansfield University Historical Archives.

The 1931-32 MSTC band, along with the orchestra and a number of other groups from the college, entertained the Wellsboro Chapter of the Daughters of the American Revolution in Straughn Hall in November of 1931. The band also took part in the Armistice Day parade in Mansfield, and the first and second bands performed regularly

⁷³ *The Flashlight*, 17 October 1931, p. 4.

⁷⁴ *The Flashlight*, 17 October 1931, p. 1; and *The Flashlight*, 16 November 1931, p. 2.

⁷⁵ *The Carontawan* (Mansfield, PA: Mansfield Advertiser, 1932), 210.

for campus chapel services.⁷⁶ The *Carontawan* article on the band reported some of its activities:

The band played on Parents Day and at the District D.A.R. meeting early in the Fall, and appeared in concert in a Vesper service in November. Downtown the group played at a local Grange meeting, at the Fair, and at a gathering of Boy Scout Workers of the general Sullivan Council. Besides these it presided every Thursday morning in chapel and delighted the audience every two weeks with a special number which was occasionally read at sight.⁷⁷

Norval Church of Columbia University returned in April 1932 to adjudicate the now annual School Band and Orchestra Festival, held in Straughn Hall. Myers had developed this festival to provide an opportunity for bands from small schools that might not have been able to compete with larger bands at state contests. He outlined four purposes of the event:

1. To provide a medium whereby school organizations might perform to the best of their ability before others in their field who are capable of judging somewhat of their performance.
2. To provide a medium whereby they may hear and see other performances and improve their attempts in a manner they may have observed.
3. To foster better balance for bands and orchestras.
4. To encourage the use of better music.⁷⁸

It is interesting to note that the national band and orchestra contest was not held in 1932. This was due, in part, to the country's economic depression and to general dissatisfaction with the contest system.⁷⁹ Myers was able to keep the MSTC event going by promoting the festival system of group ratings and judge's critique.

⁷⁶ *Mansfield Advertiser*, 18 November 1931, p. 1; *The Flashlight*, 16 November 1931, p. 2; and *The Flashlight*, 14 December 1931, p. 2.

⁷⁷ *The Carontawan* (Mansfield, PA: Mansfield Advertiser, 1932), 210.

⁷⁸ "Band and Orchestra Festival," *The Cadence* (May 1932), 18.

⁷⁹ Humphreys, "Overview of American Public School Bands," 50-60.

The 1931-32 school year also saw the establishment of Phi MU Alpha Sinfonia and Lambda Mu as the professional music fraternity and sorority, respectively, on the MSTC campus. Phi Mu Alpha had begun as the Tri-Beta Society during the previous school year, as was the customary practice.⁸⁰

The photograph in Figure 30 shows the forty-four members of the 1932-33 MSTC bands. It appears that fourteen of these were women. Loren Warren replaced Croteau as the assistant band director and took charge of the second band. MSTC student Richard "Dick" Gilbert took charge of organizing the drill band and served as the drum major. Still growing in size, the band continued to expand its instrumentation:

The concert band, which is under the direction of Mr. Myers, boasts a personnel of about fifty members this year. This includes the addition of four horns, making a double horn quartet, and five basses.⁸¹



Figure 30. Photograph of the 1933 MSTC Concert Band taken from the *Carontawan*. Used by permission of the Mansfield University Historical Archives

A 1933 *Carontawan* article referred to many of the band's activities. Of note, this is the first of only a few references found to the band performing at Mansfield basketball games:

⁸⁰ *The Carontwan* (Mansfield, PA: Mansfield Advertiser, 1931), 204; and *The Carontwan* (Mansfield, PA: Mansfield Advertiser, 1932), 186.

⁸¹ *The Carontwan* (Mansfield, PA: Mansfield Advertiser, 1933), 208.

The band appeared this year at every football game at home, at the "Bloom" game in Bloomsburg, and at all the home basketball games. "Dick" Gilbert deserves much praise for his excellent work with the drill band, which appeared at the football games, and for his cleverness and originality in his position as drum major. The band appeared in concert at Vespers in the Fall and at the Charleston High School. Besides these activities it presided every Thursday morning in chapel and furnished a special number besides the ever-present and peppy "Going-Out-March."⁸²

In April of 1933 Edwin Franko Goldman returned to Mansfield to conduct the college band as part of the annual band festival. According to a *Mansfield Advertiser* report, the band for the 1933 festival was made up exclusively of MSTC students—sixty in number—without any outside musicians needed to augment the group. Goldman, a proponent of original music for band, conducted a concert of orchestral transcriptions and marches, including a number of his own marches.⁸³

Figure 31 shows the forty-two-piece 1933-34 MSTC band. Myers and Warren continued to conduct the first and second bands, respectively. Richard "Dick" Gilbert continued his duties of organizing the drill band and serving as the drum major. The band continued to support the football and basketball teams by appearing at all home games, and even accompanying the football team to Dickinson Seminary in Williamsport, Pennsylvania.⁸⁴ The concert band also put a new emphasis on chamber ensemble performance (particularly in chapel services), forming a brass quartet, a woodwind ensemble, and a number of smaller ensembles of mixed instruments.⁸⁵

⁸² Ibid.

⁸³ "Annual Band Festival Held at College Thursday," *Mansfield Advertiser*, 3 May 1933, p. 1; and "Bandmaster Masters the College Band," *The Flashlight*, 2 May 1933, p. 1.

⁸⁴ "Music Notes," *The Flashlight*, 2 October 1933, p. 2; and "A Bouquet for the Drill Band," *The Flashlight*, 16 October 1933, p. 1.

⁸⁵ *The Carontwan* (Mansfield, PA: Mansfield Advertiser, 1934), 185.



Figure 31. Photograph of the 1934 MSTC Concert Band taken from the *Carontawan*. Used by permission of the Mansfield University Historical Archives.

The 1934 Annual Band Festival held in Straughn Auditorium included bands from Nelson, Covington, Wellsboro, Canton, Troy, Tioga, and Mansfield. The format of the festival appears to have been that of a series of performances by the participating high school bands and the college band.⁸⁶ It is unclear as to whether any adjudication or evaluation of the bands took place at the festival.

Figure 32 shows the forty-piece 1934-35 MSTC Band. Of the forty members in this band, fourteen of them appear to be women. An *Advertiser* article claims that there were forty-eight members in the band that year. Dick Gilbert continued his duties with the drill band. Referred to as the “Red and Black Drill Band” in *The Flashlight*, the group played tunes such as “Gardes Du Corps.”⁸⁷

⁸⁶ “Prepare for Band Festival,” *The Flashlight*, 16 April 1934, p. 2.

⁸⁷ “Band Gets Underway,” *The Flashlight*, 15 October 1934, p. 2; “Band to Have Charge of Vesper Program,” *Mansfield Advertiser*, 28 November 1934, p. 1.

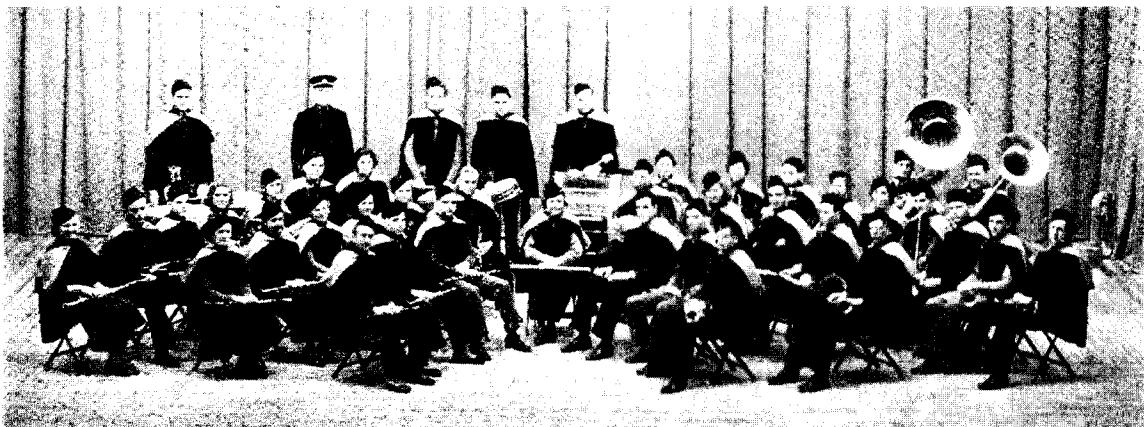


Figure 32. Photograph of the 1935 MSTC Band from the *Carontawan*. Used by permission of the Mansfield University Historical Archives.

In December 1934, the band took charge of the Sunday-evening vespers program, featuring the band and a number of small ensembles. Members of the band also took charge of the devotionals and singing for the program.⁸⁸ In the spring of 1935 the band stopped giving concerts as part of the Commencement Week festivities, replacing these performances with a formal spring program in early May.⁸⁹

One MSTC band student from the 1930s, James Dunlop (shown in Figure 33), achieved national acclaim as a bandsman later in his career. Dunlop attended the MSTC from 1931 to 1935. He grew up not far from Mansfield, in Morris Run, Pennsylvania, which allowed him to study violin with MSTC orchestra director Will George Butler. Following the MSTC graduation in 1935, Dunlop held music supervisor positions in Mount Jewett, Emporium, and Farrell, all in Pennsylvania. He received a master's degree in music from the University of Michigan in 1939, where he studied violin and conducting with William Revelli. Following a two-year tour of duty with the U.S. Navy, Dunlop began a career as the director of the Blue Band at Penn State University, a

⁸⁸ "Band to Have Charge of Vesper Program," *Mansfield Advertiser*, 28 November 1934, p. 1.

⁸⁹ "Band Concert Sunday Afternoon," *Mansfield Advertiser*, 22 May 1935, p. 1.

position he held until his death in 1975. He was elected president of the American Bandmasters Association in 1971. Dunlop put an emphasis on musicianship and discipline, qualities that he carried from his studies and the MSTC and his association with Revelli at Michigan.⁹⁰



Figure 33. James W. Dunlop, May, 1976. Used by permission of the Mansfield University Historical Archives.

Figure 34 shows the thirty-eight piece 1935-36 MSTC concert band. Eight of these members appear to be female. The 1936 band performed an informal outdoor concert (in the rain) on the afternoon of the Sunday baccalaureate day, as part of commencement week despite its change the previous year. The concert was fairly short and consisted of only three orchestral transcriptions and a cornet solo.⁹¹

⁹⁰ Thomas Range and Sean Patrick Smith, "Biography: James W. Dunlop," in *the Penn State Blue Band: A Century of Pride and Precision* (State College, PA: Pennsylvania State University Press, 1999) 82-83; and "James Dunlop—1935," from the *Mansfield University Department of Music Alumni Honor Roll* [on-line website]; available from <http://music.mansfield.edu/alumni.html>; Internet; accessed 2 June 2005.

⁹¹ "Band and Orchestra Present Concerts at the College," *Mansfield Advertiser*, 27 May 1936, p. 1.



Figure 34. Photograph of the 1936 MSTC Concert Band taken from the *Carontawan*. Used by permission of the Mansfield University Historical Archives.

Figure 35 shows the thirty-three-piece MSTC band in a photograph taken for the 1937 *Carontawan* yearbook. The band made trips to Canton and Troy that year to play concerts.⁹² The band also continued to perform at home football games. A *Flashlight* announcement refers to the band leading a procession from Straughn Hall to the football field for the first Homecoming football game.⁹³

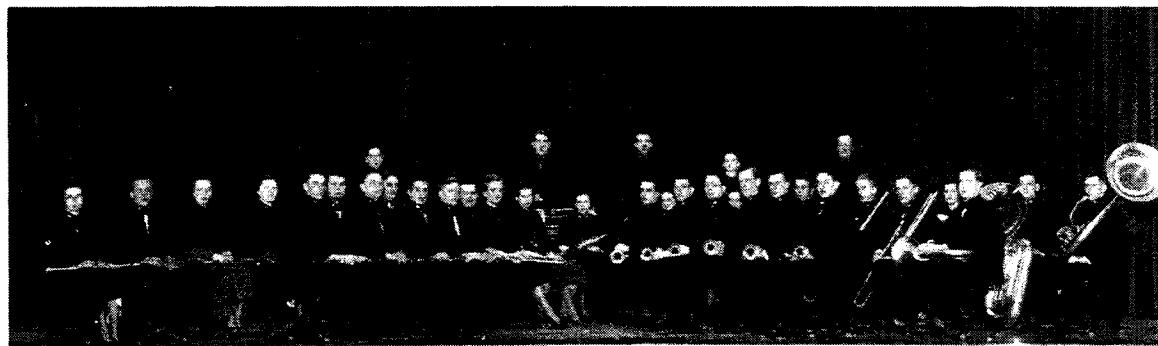


Figure 35. Photograph of the 1937 MSTC Concert Band from the *Carontawan*. Used by permission of the Mansfield University Historical Archives.

One focus of the 1936-37 band appears to have been on exposing the members to various methods books and repertoire for school bands. An extra rehearsal was added to

⁹² John Myers, "The M.S.T.C. Concert Band," *The Cadence* (March 1937), 19.

⁹³ "Program of the Day," *The Flashlight*, 7 November 1936, p. 1.

the band's schedule on Friday afternoons that consisted of sight-reading and studying educational materials. Hack Swain, through his local Swain's Music House, provided the band with various graded series to play through. The band also spent time reading and rehearsing pieces from the state and national contest lists.⁹⁴

Repertoire

As was popular during the 1920s and 1930s, band concerts at the MSTC featured many patriotic tunes, marches, and popular songs. Orchestral transcriptions—often overtures and suites—were regularly featured on these concerts as well. Additionally, band ensemble pieces were frequently interspersed with instrumental solos, small chamber ensemble works, and vocal selections. While a few prominent composers had written original pieces for wind band in the early part of the twentieth century, most serious compositional activity did not take place until after 1940. The lack of wind repertoire before this time seems to be a result of the musically inferior image the band had in comparison to the orchestra. Composers, critics, and audiences considered bands only in the functional sense, that is, as appropriate participants in parades, celebrations, and civic functions.⁹⁵

The 1929-30 band played a variety of transcriptions and arrangements of popular hymns, songs, and orchestral selections. The 1929 *Mansfield Advertiser* accounts of these performances contain the first records of concert repertoire for a Mansfield band in the twentieth century.⁹⁶

⁹⁴ Myers, "The M.S.T.C. Concert Band," 19.

⁹⁵ Hansen, *The American Wind Band*, 55-90.

⁹⁶ *The Flashlight*, 7 October 1929, p. 3; and *The Flashlight*, 18 November 1929, p. 4.

The band played the national anthem and some marches at the dedication ceremony to open Straughn Auditorium on the MSTC campus in October 1930.⁹⁷ The band concert given during the 1932 commencement week activities included a few popular orchestral transcriptions and an original piece for band, “The Spirit of Old Monroe,” written by Frank Miller, graduate of the MSTC class of 1931. Miller conducted the piece on the concert. Myers held the piece in high regard:

Mr. Miller, in his composition, has supplied a complete brass choir and a complete reed choir, with unique combinations of the choirs. He has also made effective use of the percussion. Some unusual rhythmic combinations enhance it as a march and in this way he has supplied a stirring swing that is essential from the standpoint of a march. This is his method of interest, rather than to get the audience wondering at the unusual. His use of the counter melody effect after the bells in the trio is very commendable.⁹⁸

The October 1932, MSTC band concert included a orchestral transcription of Massenet’s “The Angelus,” for organ, chimes, and band. The band also performed John T. Hall’s waltz, “Wedding of the Winds,” and Franz Von Suppe’s overture to the opera *Pique Dame*.⁹⁹

The 1933 annual band festival concert featured Edwin Franko Goldman as the conductor. The sixty-piece college band performed some orchestral transcriptions, Frank Miller’s “Spirit of Old Monroe,” and a number of Goldman’s original marches including “Franklin Field,” “Shenandoah,” “Tribute to Sousa,” “Children’s March,” “On the Campus,” “Third Alarm,” and “Let Freedom Ring.”¹⁰⁰ The commencement week band

⁹⁷ *The Flashlight*, 20 October 1930, p. 1.

⁹⁸ “College Band Concert,” *Mansfield Advertiser*, 25 May 1932, p. 1.

⁹⁹ “College Concert Band to Give Performance,” *Mansfield Advertiser*, 26 October 1932, p. 1.

¹⁰⁰ “Annual Band Festival Held at College Thursday,” *Mansfield Advertiser*, 3 May 1933, p. 1.

concert given a few weeks after Goldman's visit was made up of pieces taken from the band festival concert.¹⁰¹

The 1933 *Carontawan* referred to the a number of pieces the band had performed during the 1932-33 school year:

The Schubert Unfinished Symphony and Two Oriental Sketches by Burleigh are examples of the more serious work done by the band. Band members will remember with laughter the adventures with such numbers as "The Whistler and His Dog" and the "old-timer," [and] "The Light Cavalry Overture." One of the innovations in band work this year was that of using the band in accompaniment to singing voices, both solo and in chorus.¹⁰²

The 1934 commencement week band program included a variety of transcriptions with Mexican and Spanish backgrounds: "Il Guarany Overture," "Espana Rhapsody," and Ravel's "Bolero." The concert concluded with Sousa's "Stars and Stripes Forever."¹⁰³

The December 1934, vespers service included band renditions of a number of transcriptions and a variety of small ensemble pieces.¹⁰⁴ Later that same school year the band presented a formal spring concert consisting of a number of transcriptions for band.¹⁰⁵

John Myers and Loren Warren were chosen to be the Tioga County recipients of a collection of seventeen melodies by Stephen Foster arranged for band in 1936 by Louis Guzaman, a clarinetist in the U.S. Marine Band. Foster had grown up along the Susquehanna River in Athens, Pennsylvania—only forty miles from Mansfield. These

¹⁰¹ "Band Concert," *Mansfield Advertiser*, 31 May 1933, p. 1.

¹⁰² *Carontwan* (Mansfield, PA: Mansfield Advertiser, 1933), 208.

¹⁰³ "Teachers College Annual Commencement," *Mansfield Advertiser*, 30 May 1934, p. 1.

¹⁰⁴ "Concert Band Program for Sunday, December 9," *Mansfield Advertiser*, 5 December 1934, p. 1.

¹⁰⁵ "Band Concert Sunday Afternoon," *Mansfield Advertiser*, 22 May 1935, p. 1.

pieces were performed at a Sunday evening vespers service in Straughn Hall, accompanied by slides depicting scenes of the surroundings thought to be inspirations for some of Foster's songs.¹⁰⁶

Myers and his assistants appeared to value the suggested repertoire lists for the state and national band and orchestra contests. In 1936, Myers and Warren claimed that at least nine of the twenty-seven pieces listed on the *Permanent Selective List for Band* had been originally scored for band. They suggested using the lists because most of the pieces had both full scores and recordings available—resources that would prove valuable to directors.¹⁰⁷

The concert band once again put on a formal concert as part of the 1937 commencement week. The concert consisted of a variety of transcriptions, a few marches written for band, and a tuba solo performed by freshman tubist John Baynes.¹⁰⁸ Figure 36 shows Baynes with his Conn recording-bell BB-flat tuba that he purchased for \$365 just before his freshman year at the MSTC. Baynes returned to the MSTC as a band director and music supervisor in the 1940s, and will be discussed further in Chapters Seven and Eight.¹⁰⁹

¹⁰⁶ "Concert Band to Play Foster Melodies," *Mansfield Advertiser*, 18 March 1936, p. 1; and "Down Beat," *The Flashlight*, 16 March 1936, p. 3.

¹⁰⁷ Loren Warren and John Myers, "Instrumental Music," *The Cadence* (April 1936), 20-21.

¹⁰⁸ "Band Concert," *Mansfield Advertiser*, 19 May 1937, p. 1.

¹⁰⁹ John Baynes, interview by author.



Figure 36. 1939 photograph of John Baynes playing tuba in the MSTC band. Used by permission of the Mansfield University Historical Archives.

School Bands

The town of Mansfield and the MSNS had provided public school education for the children of the area since the 1860s. After the town built the Borough School in the 1880s, parents and children were given the choice of attending the Borough School or the MSNS training school in Alumni Hall. In 1914 a Model School (sometimes referred to as the Training School) building was built on the MSNS campus. Soon the grades were divided between the two buildings, with the elementary grades being taught at the Model School and the secondary grades in the Borough building. In 1926, a further division was made with the erection of a junior high school building on the MSNS campus. The elementary grades attended the Model School; grade seven, eight, and nine attended the

new Junior High School; and grades ten, eleven, and twelve attended the Borough School, renamed the Senior High School.¹¹⁰

As previously mentioned, John Myers started a “Boy’s Band” (sometimes referred to as the “Kid Band”) during the 1926-27 school year. Later editions of the Mansfield High School yearbook, *The Manuscript*, mention a George Palmer, Jr. also being involved in the formation of the Boy’s Band, although it is unclear as to the nature of his role.

The photograph in Figure 37, from the 1927 *Caronawan* yearbook, shows Myers and twenty-six students. Most interesting in this photograph is the obvious presence of at least two girls in this “Boys Band,” one playing clarinet and one playing saxophone.

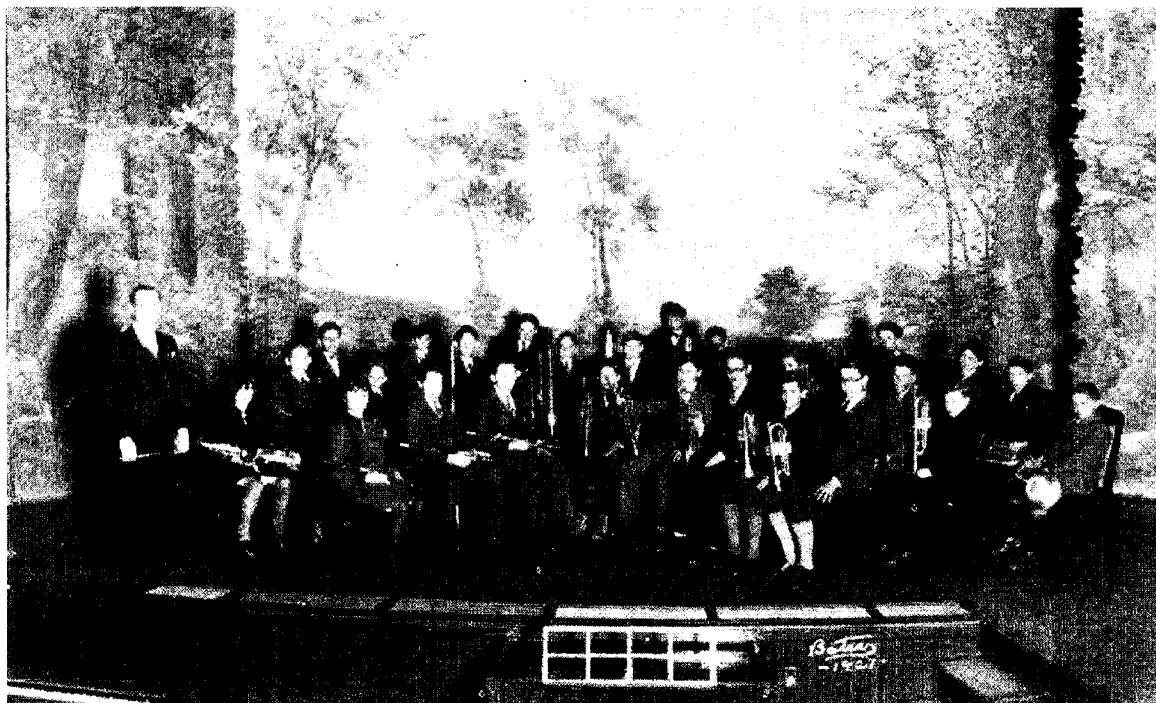


Figure 37. Photograph of the 1927 MSTC “Kid Band” from the *Carontawan*. Used by permission of the Mansfield University Historical Archives.

¹¹⁰ Largey, *Life at Mansfield*, 50; and “History of Mansfield Schools,” *The Manuscript* (Mansfield High School yearbook) (Mansfield, PA: Mansfield Advertiser, 1933), 6-7.

In addition to the Boys' Band, Myers' wife, Myrtle, and Will George Butler also organized a Children's Orchestra as early as 1924, and a Junior High School Orchestra. Butler's junior high orchestra, along with John Myers' Kid Band, provided invaluable opportunities for students in the music supervision program to practice teaching and directing.¹¹¹ Seven of the school orchestra students founded Mansfield's first student jazz orchestra, known as the "Blue and Gold Warblers," in 1925, under the direction of student Bohdan Schlanta.¹¹²

No orchestra was organized in 1926 or 1927, but a 1928 ensemble reappeared "under the supervision of the Music Department of the College." While referred to as an orchestra, the eighteen-piece ensemble contained only three strings (all violins), with the rest playing wind or percussion instruments.¹¹³

Myrtle Myers' Children's Orchestra (shown in Figure 38) was probably more of a children's rhythm band, as the photograph shows fourteen children all playing rhythm instruments. The production of commercial rhythm band instruments was one of the factors related to the rapid increase in elementary school rhythm bands, or toy symphonies, across the country.¹¹⁴ An unidentified author (probably Grace Steadman writing as the head of the music department) described the importance of rhythm learning for young students in a university publication:

¹¹¹ *Mansfield State Normal School Quarterly* (May 1927).

¹¹² "Orchestra," *The Manuscript* (The Mansfield High School yearbook) (Mansfield, PA: Mansfield Advertiser, 1935), 45; and "Band," *The Manuscript* (The Mansfield High School yearbook) (Mansfield, PA: Mansfield Advertiser, 1938), 44.

¹¹³ "Orchestra," *The Manuscript* (The Mansfield High School yearbook) (Mansfield, PA: Mansfield Advertiser, 1928), 50.

¹¹⁴ Humphreys, "Instrumental Music," 30-31.

Rhythm is the fundamental basis of all music, and more and more those of us having to do with the teaching of children are finding that a good rhythmic foundation means a gain in the music work. Not only do we teach small children songs with a marked rhythm, but rhythm records are also used by means of which they are taught to skip and march.

The last few years have seen the development of the rhythm orchestra. In such an organization the children play all kinds of rhythm or percussion instruments of a size easily handled while the full harmonization is played on the piano. A feeling for accent is thus developed, which is invaluable.

Mrs. John Myers has had charge of this work for the past three years and this year the organization is especially fine, being much in demand for club meetings and various other entertainments.

The enjoyment of the children for this phase of orchestral work is remarkable and its value as a feeder for upper grade and Junior High School orchestra is unquestioned.¹¹⁵



Figure 38. 1927 MSNS Children's Orchestra. Photograph taken from the May 1927 *MSNS Quarterly*. Used by permission of the Mansfield University Historical Archives.

The 1928-29 Mansfield High School band was again organized by John Myers and George Palmer, Jr. During the spring semester the group was under the direction of

¹¹⁵ *Mansfield State Normal School Quarterly* (May 1927).

two music supervision students, Willard Ehlers and Fred Ringrose. The band continued to play at school assemblies, town meetings, and basketball games.¹¹⁶

John Myers claimed, in the January 1930 issue of *The Cadence*, that one third of all the Mansfield students enrolled in grades one to twelve were involved in at least one instrumental organization. The rhythm band of seventy students from the first and second grades learned to read music from printed scores. Because of the lack of suitable published material these scores were often prepared by student supervisors. Sixty-three students in grades three through six were studying piano. Seven student teachers assisted with the thirty-four-piece junior high school orchestra. During the spring semester the excess players were removed to form a junior high school band.¹¹⁷

The 1929-30 twenty-piece senior high school band (Figure 39) and fourteen-piece orchestra each had the assistance of six student teachers. According to *The Manuscript*, the band was under the primary organization of two MSTC students, Miss Hamblin and Mr. Summers. They performed at school assemblies, town meetings, and all important home and out of town basketball games. Mansfield High School did not have a football team during the period covered by this study. The previous year the band had won first place in Class C in the state band contest.¹¹⁸

¹¹⁶ "M.H.S. Band," *The Manuscript* (The Mansfield High School yearbook) (Mansfield, PA: Mansfield Advertiser, 1929), 48.

¹¹⁷ John Myers, "Some Facts," 12-15.

¹¹⁸ John Myers, "Some Facts," 12-15; and "High School Band," *The Manuscript* (The Mansfield High School yearbook) (Mansfield, PA: Mansfield Advertiser, 1930), 47.



Figure 39. Photograph of the 1929-30 Mansfield High School Band taken from *The Manuscript*. Used by permission of the Mansfield High School Library.

The 1930-31 high school band was made up of only nine pieces. No band existed at Mansfield High School following that year until 1938, when George Howard reinstated it.¹¹⁹

A harmonica band of over fifty members was organized in 1931 in the junior high school. Critics of the harmonica band claimed that all of the playing was done by ear and that no new music learning took place. All members of the ensemble had previous music training and could read music. To introduce new concepts to the students, teachers

¹¹⁹ "Band," *The Manuscript* (The Mansfield High School yearbook) (Mansfield, PA: Mansfield Advertiser, 1931), 39; and "Band," *The Manuscript* (The Mansfield High School yearbook) (Mansfield, PA: Mansfield Advertiser, 1938), 44.

required them to do two- and three-part work, transpose pieces to new keys, and perform as a drill band.¹²⁰

By the 1934-35 school year, Marjorie Hartman, instructor of music education at the MSTC, was directing the rhythm band. In the spring of 1935 the group, consisting of fifty children from the first three grades of the training school, put on the juvenile operetta "The Princess Has a Birthday" by Vandevere.¹²¹

John Myers took over the school orchestra by 1932. That year there were twenty members in the orchestra.¹²² Loren Warren, assistant director of bands at the MSTC, was assigned to reorganize a junior high school orchestra in the fall of 1933, and to provide both ensemble and private instruction for students. MSTC students in the music supervisors course continued to gain valuable field teaching experiences working with this group. In an *Advertiser* column, Grace Steadman encouraged students to avoid purchasing "cheap instruments," and talked about the importance of instrumental music training:

There is no other subject in the school curriculum which trains the coordination of the mind, eye, ear, and hands to better advantage than does the reading of music and the manipulating of a musical instrument. The same results are achieved in the band and orchestra as are accomplished in athletic training in regard to subordination of the individual, co-operation, sportsmanship, etc. Undoubtedly the greatest benefit that a child receives from learning to play a musical instrument is the training it gives him in the proper and profitable use of his leisure time. The child that has fun in making music will not make mischief.¹²³

¹²⁰ Irma Marie Scott, "Junior and Senior High School Music," *The Cadence* (October 1931), 12-14.

¹²¹ "Rhythm Band Recent Development," *Mansfield Advertiser*, 24 April 1935, p. 1.

¹²² "High School Notes," *Mansfield Advertiser*, 21 October 1932, p. 1.

¹²³ Grace Steadman, "Instrumental Music in Junior High School to Be Reorganized," *Mansfield Advertiser*, 6 October 1933, p. 1.

In 1934 the high school began to offer credit for participation in music, as for any other subject. Weekly sectionals and private lessons, both taught by MSTC students, were added to the orchestra curriculum.¹²⁴

Harry (Hack) Swain, a spring 1933 MSTC graduate, organized a band of ninety boys and girls from the second grade through high school during the summer of 1933. According to John Baynes, Swain operated the band *Music Man*-style—owning all of the instruments and charging a monthly rental fee to students to use them in the band.¹²⁵ Swain's 1933 band consisted of eleven trombones, thirty-five clarinets, fourteen trumpets, nine alto horns, two alto saxophones, one flute, four baritone horns, six bass horns, seven snare drums, one cymbal, and one bass drum. Eighty of the ninety young band members were beginners on their instruments. In addition to teaching the instruments, Swain also taught marching and field tactics so the band would be able to perform in parades and other civic and athletic events.¹²⁶ The band met in sectional rehearsals during the week and as a full band on Saturday mornings. Concerts were held at the Baptist Church and at the MSTC.¹²⁷ Additionally, the band played out-of-town concerts for a variety of occasions.¹²⁸ The band continued through the school year and Swain gave college student conductors opportunities to work with the ensemble.¹²⁹ In the

¹²⁴ "A Big Year for Music at the M.S.T.C.," *Mansfield Advertiser*, 29 August 1934, p. 1.

¹²⁵ John Baynes, interview by author. Baynes was a member of Swain's Young People's Band 1933-36.

¹²⁶ "Mansfield to Have Young People's Band," *Mansfield Advertiser*, 7 June 1932, p. 1.

¹²⁷ "Mansfield Band to Have Uniforms," *Mansfield Advertiser*, 13 September 1933, p. 1.

¹²⁸ "Band Concert at Covington," *Mansfield Advertiser*, 27 October 1933, p. 1.

¹²⁹ "Music Notes," *The Flashlight*, 2 October 1933, p. 2.

fall of 1933 the band performed in a weekly chapel service on the MSTC campus. Uniforms were purchased for the band in the spring of 1934, following a fundraising campaign that netted money and materials, as well as with money earned through the band's performances.¹³⁰

Following the success of Swain's band in its first year a new beginner band was recruited and organized in the summer of 1934. The intention of organizing the new band was to instruct them to a proficient level so they could join the Young People's Band. Students were charged fifty cents for participation in the band: twenty-five cents for instruction and twenty-five cents for instrument rental. An *Advertiser* column heralds Swain as a perfect fit for this position:

Mansfield is, indeed, fortunate in having in our midst a musical director of the ability of "Hack" Swain. To begin with, the youngsters all like him and what is just as important "Hack" likes the kiddies and never fails to wave to a bunch of them wherever they may meet. He possesses a rare patience. If he doesn't have a plague of boils before the summer is over it will tend to indicate that he is leading a double life. "Hack" has a wide and thorough knowledge of all instruments. You may be able to read music and play the piano, but if you have never blown a saxophone, clarinet or slide trombone, just try to work out a scale on any one of those instruments. You'll never have boils.¹³¹

Even though he was not directly connected to the MSTC, Hack Swain seemed determined to make a living in the instrumental music field in Mansfield. He opened a music store in the town in May of 1935, where he also sold other goods. The store held a "complete line of musical instruments, school music methods, RCA radios, popular sheet music and Frigidaire refrigerators."¹³² When it opened, Swain's Music House sold

¹³⁰ "Mansfield Band to Have Uniforms," *Mansfield Advertiser*, 13 September 1933, p. 1; and "Band Concert Next Tuesday Night," *Mansfield Advertiser*, 18 April 1934, p. 1.

¹³¹ "New Band to be Organized," *Mansfield Advertiser*, 23 May 1934, p. 1; and *Mansfield Advertiser*, 15 August 1934, p. 1.

¹³² "Hack Swain to Open Music Store," *Mansfield Advertiser*, 1 May 1935, p. 1.

trombones for \$52, cornets for \$47, and alto saxophones for \$85.¹³³ He also opened a sound picture theater, the Twain Theater, in Mansfield with a partner in 1936. By 1939 he had to sell his portion of the theater business to focus on the music house due to increased business.¹³⁴

In 1935 Swain's Young People's Band continued to thrive. The ensemble played concerts every Saturday evening throughout the summer on the porch of the Mansfield Hotel.¹³⁵ John Baynes—who will appear again in Chapter Nine as an influential MSTC band figure—was elected president and student conductor of the band during the 1935-36 school year. Baynes had started on tuba with the band in 1933, at the end of his ninth-grade year.¹³⁶

Dance Band

While not yet an official part of the music department at the MSNS, the student dance band first began to be mentioned in 1926 publications. Existing under a variety of names—the Red and Black Serenaders, the Red and Black Pennsylvanians, the Red and Blacks¹³⁷—the student dance band provided music for many campus and community events. A *Flashlight* accounting of a seven-piece student group called “The Collegians” indicated that they had played at a “jitney dance” to aid the student newspaper in 1926¹³⁸;

¹³³ “Swain's Music House,” advertisement, *Mansfield Advertiser*, 5 June 1935, p. 1.

¹³⁴ “Harry Swain Retires From Movie Business,” *Mansfield Advertiser*, 22 November 1939, p. 1.

¹³⁵ “Band Concert on Saturday,” *Mansfield Advertiser*, 10 July 1935, p. 1.

¹³⁶ “Band News,” *Mansfield Advertiser*, 23 October 1935, p. 1.

¹³⁷ *The Flashlight*, 20 February 1926, p. 1; *The Flashlight*, 20 April 1926, p. 1; *The Flashlight*, 5 May 1926, p. 3.

¹³⁸ *The Flashlight*, 20 March 1926, p. 4. A photograph of the band shows a bass drum imprinted with “Dan Holleran's Collegians.”

however, it is not known whether this group was in any way related to the Red and Blacks. Members of the Red and Black Serenaders were all students at the MSNS, mostly from the music department:

This organization furnishes music for the "M" Club dance, the different class "hops" and other school functions. A few engagements are also secured in nearby towns, thus adding to the income of the members. All engagements are subject to approval of the school authorities.¹³⁹

Figure 40 displays the 1929-30 student dance band. Previously known as the "Red and Black Serenaders," the 1929-30 group took on the name "The Pedagogues"—presumably in reference to all of the members being in the public school music course—during the spring 1930 semester. The personnel of the group offered many possible variations in instrumentation: George Wilson and Robert Grant, saxophones and clarinets; Leonard Smith and Frank Miller, trumpets; Arthur Dawe, trombone, violin, and vocal; Willet McCord, bass, violin, trumpet, and vocal; Kenneth Ayers, drums; and Willis Oldfield, piano, trumpet, and vocal. This ensemble continued to serve the campus community and frequently played at off-campus functions.¹⁴⁰

¹³⁹ *Mansfield State Normal School Quarterly* (May 1927).

¹⁴⁰ *The Carontwan* (Mansfield, PA: Mansfield Advertiser, 1930), 185; *The Flashlight*, 23 September 1929, p. 4; and *The Flashlight*, 25 March 1930, p. 4.



Figure 40. Photograph of the 1930 MSTC Dance Band, the “Pedagogues,” taken from the *Carontawan*. Used by permission of the Mansfield University Historical Archives.

It also appears that other student dance groups may have existed, perhaps in competition with the Red and Blacks. A March 1930 *Flashlight* article reports on a five-piece dance orchestra playing for a student dance hosted by the Rurban Club. The ensemble, called the “Poverty Five,” was led by Donald Baldwin, assistant band director at the college:

In the absence of the customary decoration, clever farmer and farmerette costumes served to break the monotony of customary dress and to provide a bit of color to the otherwise bare gym. Music for dancing was furnished by Don Baldwin and his Poverty Five. In spite of the handicap of a rather poor name, the boys came through with the kind of music that just won’t let one sit still, but draws him out on the floor to “shake ‘em up.” It is interesting to note that the boys were all Music Sups—a thing not often encountered in the orchestras around school.¹⁴¹

The 1930-31 student dance band, shown in Figure 41, played under the name “Red and Black Pennsylvanians.” The *Mansfield Advertiser* reported that the group

¹⁴¹ *The Flashlight*, 25 March 1930, p. 1.

played a radio broadcast from Windsor Beach, New York, on Lake Ontario, in June of 1931.¹⁴²



Figure 41. 1930-31 dance band, the “Red & Black Pennsylvanians.” Used by permission of the Mansfield University Historical Archives.

The *Carontawan* reported that a number of student dance bands had appeared in competition with the Red and Blacks:

During the 1930-31 “season” at good old M.S.T.C., many orchestras have blossomed and many have faded and died. It has remained to the “Red and Black Pennsylvanians,” under the capable and enthusiastic guidance of George Wilson, to carry on the tradition of a first class modern dance band at Mansfield.¹⁴³

Figure 42 shows the 1931-32 dance band. Though the yearbook photograph and accompanying article refer to the group as the “Pedagogues,” all newspaper accounts of the band refer to it as the “Red and Black Pennsylvanians.” Among other performances, the band played that spring for the Sophomore Hop in the gymnasium.¹⁴⁴

¹⁴² *Mansfield Advertiser*, 1 July 1931, p. 1.

¹⁴³ *The Carontwan* (Mansfield, PA: Mansfield Advertiser, 1931), 203.

¹⁴⁴ *Mansfield Advertiser*, 24 February 1932, p. 1; and *The Carontwan* (Mansfield, PA: Mansfield Advertiser, 1932), 211.



Figure 42. Photograph of the 1932 MSTC dance band taken from the *Carontawan*. Used by permission of the Mansfield University Historical Archives.

An article in *The Flashlight* in the fall of 1934 refers to a new student dance band that was organized and incorporated that year. The ten-piece group incorporated “in order to maintain a strong organization, and expect within a few weeks to bring back to this campus a band equal to the Red and Black Pennsylvanians, or even superior to that organization of '28 and '29.” It is unclear as to the name of the group, and no reference is found in later issues.¹⁴⁵

In the spring of 1936 music student Joe Fink, who was also a music columnist for *The Flashlight*, wrote a series of articles challenging the perceptions of the music faculty (and many students) regarding the acceptance of jazz music. He posed the following question to a number of faculty members and published their responses: “Do you think that modern music [referring to jazz] should be taught in the schools when and if the pupil is ready for it?” Head of the music department, Grace Steadman, gave a conservative response:

¹⁴⁵ “Music Students Organize New Dance Band,” *The Flashlight*, 17 September 1934, p. 4.

I believe in teaching modern music when and if the pupils are ready for it. I do not mean the Jazz that most of the dance bands play. There is a phase of music coming up and we must make our children familiar with it. I believe in teaching the works of Stravinsky and Ravel. I am not too much in favor of Gershwin's work. His "Rhapsody in Blue" is very fine, but some of his other works are not. This new trend of music is claiming so much attention that we give a special course in it during our Summer Session. Of course, to understand this type of music you must be well grounded in the Old Masters.

John Myers gave a somewhat more progressive response:

It can't be done. You can't build a course around Stephen Foster, Ethelbert Nevin or Carrie Jacobs Bond. Neither can you build a course around Ravel, Gershwin or Bloom. These writers use the same fundamental chords that you use but the big catch is in the WAY or MANNER in which they use them. Furthermore, I don't call the music modern. I call it advanced. Really it is ahead of the people. It may come sometime, but at present it is too advanced.¹⁴⁶

Mansfield Town Band

The *Mansfield Advertiser* reported in the fall of 1930 that the Fair Band consisted of twenty-three pieces, conducted by E. B. Strait. John Myers, listed as Strait's first assistant, must have recruited heavily from the MSTC as most of the musicians were music students at the college:

Most of them can play from two to six different instruments. They added much toward making the 1930 Fair the great success it was. They played all kinds of music, old and new, which pleased all.¹⁴⁷

The 1932 Fair Band was made up of seventeen pieces, mostly MSTC students.¹⁴⁸ John Myers assumed leadership of the Fair Band in 1934. According to the *Mansfield Advertiser* the band was built around the nucleus of E.B. Strait's band and augmented with students from the college. The band began rehearsing six weeks before the fair and

¹⁴⁶ "Down Beat," *The Flashlight*, 30 March 1936, p. 2.

¹⁴⁷ *Mansfield Advertiser*, 24 October 1930, p. 1.

¹⁴⁸ "Fifty-fourth Annual Mansfield Fair Again Proves Its Popularity," *Mansfield Advertiser*, 28 September 1932, p. 1.

played a number of preview concerts in Mansfield and the surrounding area.¹⁴⁹ Likewise, the *Mansfield Advertiser* reported that Myers organized a band to play at the fair in 1936 and 1937.¹⁵⁰

Instrumental Music Teacher Training

In 1921 a new three-year course in music supervision was authorized by the state of Pennsylvania and implemented in three of the state normal schools, Mansfield being one.¹⁵¹ The Music Supervisors National Conference (MSNS) that same year published a four-year course of study, but it did not address the preparation of instrumental music teachers.¹⁵² In contrast, the curriculum at Mansfield included classes in orchestra and band conducting, as well as orchestral and band materials and methods.¹⁵³

At that time, there were five instructors on the Mansfield music faculty. Both a grade school and a junior high school were on the campus and were directly controlled by the normal school. The senior high school was controlled by the borough of Mansfield but allowed for music work with the normal faculty and students. The normal school also purchased property near North Hall for use as a music practice hall.¹⁵⁴

¹⁴⁹ "Concert band Under Direction of John F. Myers to Furnish Music at Fair," *Mansfield Advertiser*, 5 September 1934, p. 1.

¹⁵⁰ "Band Concert," *Mansfield Advertiser*, 26 August 1936, p. 1; "The Great Mansfield Fair is On With Many New Attractions," *Mansfield Advertiser*, 15 September 1937, p. 1.

¹⁵¹ Grace E. Steadman, "The Mansfield Plan of Practice Teaching," *Yearbook of the Music Supervisors National Conference, 1931*, 125-27. The other two were the normal schools at Indiana and West Chester. See Appendix C for a copy of this article.

¹⁵² Humphreys, "Instrumental Music," 37.

¹⁵³ *Annual Catalog of the Mansfield Normal School, 1921-22*, 38.

¹⁵⁴ Grace E. Steadman, "The Mansfield Plan," 125-27.

In 1921 Grace Steadman (1872-1940) was hired to coordinate the public school music program and chair the music education department. Coming directly from the normal school in Kearny, Nebraska, Steadman was an established music teacher and normal instructor. She brought to Mansfield a commitment to music instruction (including instrumental music) in public schools and a vision for practice teaching for normal students (see Appendix C).¹⁵⁵ While Steadman seemed to hold the instrumental music programs in high regard, it appears that she had little direct contact with the Mansfield band and orchestra program. However, as director of the music department (often called the Dean of Music), Steadman's contribution to the instrumental music area came through her hiring of outstanding instrumental teachers and directors, and fostering an attitude within the department that promoted student learning and achievement in instrumental (as well as vocal) teaching and performance.

In 1923 the music supervisor's course listed musical entrance requirements for the first time. These requirements included:

The possession of an acceptable singing voice and of a fairly quick sense of tone and rhythm.

Ability to sing at sight hymn and folk tunes with a fair degree of accuracy and facility.

Ability to play the piano or some orchestral instrument representing two years study.

A general academic education, representing a four year high school course or its equivalent, including the ability to speak, write and spell the English language acceptably.¹⁵⁶

Until 1923 a three-term school year had been in place at the MSNS: fall (fifteen weeks), winter (twelve weeks), and spring (thirteen weeks). A two semester school year of eighteen weeks each term was established in that year. The public school music

¹⁵⁵ Ibid.

¹⁵⁶ *Annual Catalog of the Mansfield Normal School, 1923-24*, 48.

course was weighted heavily with music and education subjects, leaving room for only a few general education courses: Oral Expression, English Fundamentals, English Composition, Health Education, and Psychology & Child Study (see Figure 43).

FIRST YEAR					
First Semester			Second Semester		
	Per.	S. H.		Per.	S. H.
Elementary Theory	3	3	Elementary Harmony	3	3
Sight Reading	5	5	Dictation	5	5
English Fundamentals	3	3	Sight Reading	3	3
English Composition	2	2	English Composition	2	2
Dictation	5	5	Oral Expression	2	2
Chorus	2	1	Child Voice & Rote Songs	3	3
Health Education	3	1½	Chorus	2	1
	<hr/>	<hr/>		<hr/>	<hr/>
	18	20½		18	20½

SECOND YEAR					
First Semester			Second Semester		
	Per.	S. H.		Per.	S. H.
Harmony and Melody	3	3	Harmony and Melody	3	3
Melodic Dictation	3	3	Harmonic Dictation	3	3
Sight Reading	3	3	Sight Reading	3	3
Material and Methods (Grades 1 to 6)	3	3	Material and Methods (Junior High)	3	3
Violin Classes	3	3	Violin Classes	3	3
Chorus	2	1	Psychology & Child Study	3	3
Health Education	3	1½	Chorus	2	2
Introduction to Teaching .	4	4	Health Education	3	1½
	<hr/>	<hr/>		<hr/>	<hr/>
	24	21½		23	20½

THIRD YEAR					
First Semester			Second Semester		
	Per.	S. H.		Per.	S. H.
Advanced Harmony	3	3	History of Music and Appreciation	3	3
History of Music and Appreciation	3	3	Orchestral and Choral Conducting	3	3
Practice Teaching	5	5	Care and Classification of Voices in High School	2	2
Music Appreciation in the Grades	1	1	Practice Teaching	5	5
High School Material and Methods	3	3	Community Music	1	1
Orchestra and Band Material and Methods	4	4	Games, Pageantry Folk Dancing	3	3
Chorus	2	1	Chorus	2	1
	<hr/>	<hr/>	Organization and Administration	1	1
	21	20		<hr/>	<hr/>
				20	19

A semester is 18 weeks.

Enrollment fee, \$10 a semester; \$20 for the year.

No tuition charges for those who expect to teach two years in Pennsylvania. For private lesson rates, see page 54 of this catalog. The number of private lessons that must be taken will depend upon the abilities of the pupil. The Director of the Music Supervisors' Course makes the recommendations.

Figure 43. Photocopy of the requirements for the three-year course in Public School Music at the MSNS.¹⁵⁷ Used by permission of the Mansfield University Historical Archives.

¹⁵⁷ Annual Catalog of the Mansfield Normal School, 1923-24, 49.

Band activity increased in colleges across the country after World War I due to a number of factors, particularly a newfound patriotism among American citizens created by the war and the continuing and rapid expansion of intercollegiate athletics.¹⁵⁸ The rise of state and national school band contests and festivals in the 1920s also resulted in increased demand for qualified teachers across the country.¹⁵⁹ The movement toward instrumental music education in the public schools that had begun in the United States at the beginning of the twentieth century created a need for training instrumental teachers, and the MSNS attempted to do its part.

The MSNS Music Supervisors' Club was formed in 1925 with an initial membership of approximately sixty, most of whom were students in the MSNS music supervision program.¹⁶⁰ It is difficult to determine how this fits into the history of student organizations at teacher training institutions, as little information is available regarding the history of such organizations. The Music Educators National Conference began to recognize student chapters in 1947.¹⁶¹ According to a chapter website, the Indiana (PA) State Teachers College (now Indiana University of Pennsylvania) started a music teacher training organization under the guidance of Irving Cheyette in 1938. The Indiana chapter

¹⁵⁸ McCarrell, "College Bands," 57-62.

¹⁵⁹ James A. Keene, *History of Music Education in the United States* (Hanover, NH: University Press of New England, 1982), 293-304.

¹⁶⁰ *The Flashlight*, 6 February 1926, p. 4.

¹⁶¹ "MENC Collegiate Background," in *MENC Collegiate Handbook* [book on-line] (Reston, VA: MENC, The National Association for Music Education, 2004); available from http://www.menc.org/networks/collegiate/04_Collegiate_Handbook.pdf; accessed 27 December 2005; and Leonard Lowell Lehman, "The Music Educators National Conference Student Member Organization: Its History, A Critical Review of Current Programs Recommended in the 1977 *Handbook*, and Recommendations For Future Pre-Professional Development," (Ph.D. diss., University of Oklahoma, 1979).

appears to have become the first collegiate MENC organization in 1947.¹⁶² The Mansfield Music Supervisors' Club became the Music Educators Club in 1939 (to stay consistent with the 1938 adoption "Educators" instead of "Supervisors" in the national moniker), and became a recognized MENC student chapter (no. 162) in 1948.¹⁶³

The Music Supervisors' Club at Mansfield was organized by Steadman to assist both normal students and music teachers already in the field:

It is the object of the club to communicate with former graduates of the course, through our corresponding secretary, and find out their problems and difficulties, and remedy them, under the supervision of Mrs. Steadman, our sponsor, using student ideas as far as possible. This gives us training in the solving of supervisor's problems, and in turn aids our former graduates.¹⁶⁴

Band directors frequently sponsored events and addressed the Music Supervisors' Club. In May of 1926 John Myers took the senior music supervisors to Williamsport, Pennsylvania, to tour the Keefer Band Instrument Company workshops.¹⁶⁵ Donald Baldwin, assistant band director, talked to the organization in November 1927 about the skills necessary to obtain and succeed at a music teaching position after graduation. The second band played four selections as a part of this program. Later that same month John Myers made a presentation to the organization on the history of bands and band instruments. He also spoke about the history and significance of the National School Band and Orchestra Contest.¹⁶⁶

¹⁶² IUP Department of Music: MENC Collegiate Chapter No. 1 [on-line]; available from <http://www.arts.iup.edu/music/students/menc.html>; Internet; accessed 26 December 2005.

¹⁶³ Baynes, "History of the Mansfield Music Department."

¹⁶⁴ *The Flashlight*, 6 February 1926, p.4.

¹⁶⁵ "Music Supervisors' Notes," *The Flashlight*, 20 May 1926, p. 5.

¹⁶⁶ "Supervisor's Notes," *The Flashlight*, 5 December 1927, p. 4.

The increased need for public school instrumental music teachers could have resulted in lower entrance and graduation requirements at the MSNS, the music supervision program was neither easy to enter nor complete. “Interesting Facts Worth Knowing” in the May 1927 MSNS *Quarterly* include:

No Music Supervisor is advised to continue in the course after the first semester if the faculty members decide he is not fitted for the work. At that time he may change to another course with little or no loss of time.

We have more demands for young men for Junior and Senior High School positions than we can fill.¹⁶⁷

While the MSNS instrumental music programs had grown dramatically in size and scope since World War I, the music faculty still placed high value on vocal music training:

Vocal music, consisting of song singing, ear training and sight reading is the backbone of all school music. The greatest progress in instrumental work is made in the schools which have a firm vocal foundation.¹⁶⁸

In October of 1926 the MSNS, together with the other state normal schools in Pennsylvania, were given the authority to offer four-year degrees as state teachers colleges. The school in Mansfield officially became Mansfield State Teachers College (MSTC) in the fall of 1927.

Steadman met in Harrisburg, Pennsylvania, with the directors of the music departments at the state teachers colleges in Indiana (Pennsylvania) and West Chester, the two other Pennsylvania schools that offered special courses in music. They worked out a plan to offer a four-year course in music supervision (shown in Figure XX) that added three hours of form and analysis, three hours of composition, twenty-four hours of

¹⁶⁷ Ibid.

¹⁶⁸ Ibid.

education, and an eighteen-hour minor to the three year course. Graduates of the four-year course received a Bachelor of Science in Public School Music degree.

The national trend of normal schools transforming into state teachers' colleges began in the 1920s. The Music Supervisors National Conference had introduced its four-year curriculum in 1921, and the newly formed National Association of Schools of Music (NASM) began to accredit collegiate programs in music in 1928.¹⁶⁹ Interestingly, Mansfield was not awarded NASM accreditation until 1965, just a few years after the MSTC became Mansfield State College and began offering music degrees other than in music education. This was probably due to the fact that Mansfield offered music education bachelors degrees exclusively prior to becoming a liberal arts state college in 1960.

The students and Steadman and the school administration were thrilled with the establishment of the teachers college and four-year curriculum.¹⁷⁰ Steadman was adamant about increasing opportunities for teachers-in-training to practice their teaching:

When the four-year degree course went into effect, we immediately increased the practice work to three years. Do not misunderstand me. The hours and credit were not increased, but were spread over the three years. No one can ever make me think that one semester of practice work is sufficient to make a good teacher any more than that a little conducting will make a director.¹⁷¹

¹⁶⁹ Mark and Gary, *A History of American Music Education*, 280.

¹⁷⁰ *The Flashlight*, 29 November 1926, p. 3.

¹⁷¹ Steadman, "The Mansfield Plan," 125.

FIRST SEMESTER		FIFTH SEMESTER	
Elementary Theory	3	3	
Sight Reading (1)	5	2½	
Dictation (1) (Ear Training)	5	2½	
Voice, Piano, Organ, Violin, Chorus, Orchestral and Band Instruments—Arrange work for greatest benefit of students	4	2	
Educational Biology	3	3	
English (1)	3	3	
Physical Education (1)	3	1	
	26	17	
SECOND SEMESTER		SIXTH SEMESTER	
Harmony and Melody (1)	3	3	
Sight Reading (2)	3	1½	
Dictation (2) (Ear Training)	3	1½	
Voice, Piano, Organ, Violin, Chorus, Orchestral and Band Instruments—Arrange work for greatest benefit of students	4	2	
Introduction to Teaching	3	3	
English (2)	3	3	
Physical Education (2)	2	1	
Oral Expression	2	2	
	24	17	
THIRD SEMESTER		SEVENTH SEMESTER	
Harmony and Melody (3)	3	3	
Sight Reading (3)	3	1½	
Dictation (3)	3	1½	
Violin Class (1)	2	2	
Voice, Piano, Organ, Violin, Chorus, Orchestral and Band Instruments—Arrange work for greatest benefit of students	4	2	
Psychology and Child Study	3	3	
Elective	3	3	
Physical Education (3)	3	1	
	24	17	
FOURTH SEMESTER		EIGHTH SEMESTER	
Harmony and Melody (3)	3	3	
Sight Reading (4)	3	1½	
Dictation (3) (Harmonic)	3	1½	
Violin Class (2)	2	2	
Voice, Piano, Organ, Violin, Chorus, Orchestral and Band Instruments—Arrange work for greatest benefit of students	4	2	
Educational Psychology	3	3	
Elective	3	3	
Physical Education (4)	3	1	
	24	17	
History of Music and Appreciation (1)	3	3	
Child Voice and Rote Songs with materials and methods for grades 1, 2, 3	3	3	
Harmony (4) (Keyboard)	3	3	
Voice, Piano, Organ, Violin, Chorus, Orchestral and Band Instruments—Arrange work for greatest benefit of students	4	2	
History of Education	3	3	
Elective	3	3	
	19	17	
History of Music and Appreciation (2)	3	3	
Materials and Methods, Grades, 4, 5, 6	3	3	
Harmony (5) (Musical Form and Analysis)	3	3	
Voice, Piano, Organ, Violin, Chorus, Orchestral and Band Instruments—Arrange work for greatest benefit of students	4	2	
Educational Sociology	3	3	
Elective	3	3	
	19	17	
Harmony (6) (Composition)	3	3	
Games, Pageantry and Folk Dancing	3	3	
Orchestral and Choral Conducting	3	3	
Voice, Piano, Organ, Violin, Chorus, Orchestral and Band Instruments—Arrange work for greatest benefit of students	4	2	
Principles of Education	3	3	
Elective	3	3	
	19	17	
Materials and Methods Jr. and Sr. High School	3	3	
Community Music	1	1	
Voice, Piano, Organ, Violin, Chorus, Orchestral and Band Instruments—Arrange work for greatest benefit of students	2	1	
Student Teaching	13	10	
Technique of Teaching	2	2	
	21	17	

Figure 44. 1928 four-year curriculum in music supervision at the MSTC. Numbers to the right of each column represent “clock hours per week” and “semester credit hours,” respectively, from left to right.¹⁷²

Most of the hours of observation and practice work are not clearly evident in the curriculum shown in Figure 44. Much of this work was incorporated into the courses offered during the third through the eighth semesters. The “Orchestral and Choral Conducting” course, taken during the seventh semester of study, offered few opportunities for students to develop and practice their teaching methods and strategies in an instrumental setting. However, this course was more focused on conducting technique and mechanics, score study, and repertoire selection:

Principles of conducting; study of methods of conductors, adaptation of methods to school situations, a study of the technique of the baton with daily

¹⁷² Annual Catalog of the Mansfield Normal School, 1928-29, 43-44.

practice, score readings, making of programs. Selection of suitable materials for various school groups. Readings and reports.¹⁷³

The “Materials and Methods, Junior and Senior High School Course” was taken during the eighth semester of study, while students were also involved in a one-term field experience. This was the only course in the curriculum that offered students instruction in methods and strategies for teaching instrumentalists:

The Junior and Senior High School problems are treated separately through an analysis of the specific problems, year by year or in special groups. Attention is given to materials and methods relative to elementary theory, music appreciation, and class instruction in band organization and directing of choruses, glee clubs, orchestra, band, and orchestral instruments. Study in the testing and care of the adolescent voice.¹⁷⁴

During this eighth semester, public school music students also took the “Community Music” course. In many public school settings instrumental as well as vocal music programs still operated as community organizations. This course at Mansfield offered students additional opportunities to learn organizational strategies appropriate for music programs:

A discussion of the purpose of community music; of the ideas and forces underlying the movement; of the lines of work included; of the qualifications necessary for success as a director of community movements; of the relations of the supervisor to the community; and of the organization and practical details of handling the various musical activities involved.¹⁷⁵

In a precursor to the music department publication, the *Cadence* (discussed below), the MSTC Junior High School began publishing *The Junior High School: A Quarterly* in 1926. As has been noted, students were actively engaged in field teaching

¹⁷³ *Annual Catalog of the Mansfield Normal School, 1927-28*, 48.

¹⁷⁴ *Ibid.*

¹⁷⁵ *Ibid.*

experiences throughout their course of study at the college. The November 1927 issue included an article by music student Dorothy Warren (class of 1928) on the value of sight-reading for the junior high student. Warren pointed out issues surrounding the development and teaching of sight-reading skills prior to instrumental work:

It is usually about this time in a child's life that he has the ambition to play some instrument. . . but if he already has the ability to read at sight, think how easy the mastering of that instrument will be. Then, the only thing to be learned will be the production of tones and fingering. The reading of the music will be almost second nature, that is, if Sight Reading classes have had their place in the school work.¹⁷⁶

Meanwhile, Steadman continued to promote music education at all levels of public schooling at the state and national levels. In 1930 she wrote an article in the *Teacher Training Magazine* (formerly called *The Junior High School: A Quarterly*) advocating the inclusion of music in the junior high school curriculum. The “6-3-3 plan” (six years in elementary, three years in junior high, three years in high school) had recently become a popular system in many areas, but initially allotted little time for the study of music. Though her primary focus remained on vocal music, Steadman reiterated her understanding of the importance of instrumental music training. She told a story of a young, delinquent boy with a clear aptitude for learning music who had a desire to play in the local boys’ band. He could not afford an instrument, so he had stolen a bicycle in hopes of being caught and sent to the boys’ reformatory, where instruments and lessons were available free of charge. Steadman gave the boy a cornet, which was later disposed of by the boy’s father. The boy quickly committed two more burglaries, and was caught and sentenced to the reformatory, where Steadman later saw him playing in the band:

¹⁷⁶ Dorothy Warren, “The Value of Sight Reading in the Junior High School,” *The Junior High School: A Quarterly* (published at Mansfield State Teachers College) 2 (November 1927): 22-23.

Had the city school at that time furnished instruments and instruction as they do today, this seventh grade boy would undoubtedly have been saved from the stigma of a term in the reformatory. It is encouraging to know that in the last eight years thousands of dollars have been spent in that school system for this purpose.¹⁷⁷

Delegates from all fourteen Pennsylvania state-supported teachers colleges met in Mansfield in November 1933 to discuss matters relative to music in the public schools. This two-day event included panel discussions on topics such as the integration of music with other subjects of the curriculum. Delegates also were given opportunities to hear the various ensembles of the MSTC and to observe music instruction and supervision in the training schools.¹⁷⁸

Figure 45 shows the 1936-37 MSTC music faculty. This photograph marks the end of an era at the institution particularly with regard to bands and band teacher training. Myers (far right) left the school at the end of that school year, Steadman (fourth from the left) a year later, and Warren (third from the right) changed positions in 1937 to "Professor of Orchestral Instruments and Instrumental Supervision," where he no longer had direct contact with the bands.

¹⁷⁷ Grace Steadman, "Music in the Junior High School," *Teacher Training Magazine* (published at Mansfield State Teachers College) 4 (January 1930): 15-20.

¹⁷⁸ "Music Department Heads to Convene This Week," *The Flashlight*, 5 November 1933, p. 1.



Figure 45. Photograph of the 1936-37 MSTC music faculty. Used by permission of the Mansfield University Historical Archives.

The Cadence

The Cadence (The Last Thing in Music) began as a quarterly publication of the Music Supervisors' Club in the fall of 1929. John M. Cure, of the English department, and Grace Steadman were the initial sponsors with an editorial board of elected students. During the first few years this publication contained articles by prominent music educators and musicians, members of the music faculty, and students of the department regarding issues and trends in public school music.¹⁷⁹ John A. H. Keith (State Superintendent of Public Instruction), Peter Dykema (Teachers College, Columbia University), Karl Gehrkens (Oberlin College), Hollis Dann, Will Earhart (Director of Music, Pittsburgh Public Schools), Claude Rosenberry (Pennsylvania State Supervisor of Music), and Richard Franko Goldman were among those who wrote articles for *The Cadence*.¹⁸⁰ By 1932, the focus of this publication shifted to promoting the graduating

¹⁷⁹ *The Flashlight*, 23 September 1929, p. 2.

¹⁸⁰ John A. H. Keith, "Selling Pennsylvania Through Its Musical Accomplishments," *The Cadence* (January 1930): 5-9; Peter W. Dykema, "As Others See Us," *The Cadence* (May 1930): 7-11; Karl W. Gehrkens, "Objectives," *The Cadence* (March 1932): 24-28; Hollis Dann, "How Choral Singing May Be

seniors of the public school music program. Music education articles were still present, but a large portion of *The Cadence* was devoted to presenting, in a yearbook-style format, photographs of graduates, along with personal and educational information (see Figure 46). Issues of *The Cadence* were sent to school administrators and music supervisors throughout Pennsylvania and New York in an effort to ensure that Mansfield graduates were placed in prime positions.

T H E C A D E N C E

RITA M. STRANGFELD

Personal: Age 21, 237 Smith St., Merrick, Long Island, New York.

Education: Freeport High School, New York, Mansfield State Teachers College.

Major Performing Abilities: Piano, Organ, Bass Viol, Voice.

Academic Minor: English.

Professional Experience: Required Practice Teaching, Piano Recitals, Drum Major of American Legion and other Marching Bands, Private Drum Major Teaching, Summer Band and Orchestra School, Certified to Teach First Aid, Church Choir.

Organizations: Music Educators Club, Symphonic Band, Symphony Orchestra, Vested Choir, Mixed Chorus, Opera Club, Lambda Mu, Y.W.C.A., Kappa Delta Pi, Student Council, President of Dormitory Council, Drill Band, Opera Orchestra, Opera Chorus.



Figure 46. An example of the type of information presented in *The Cadence* (1942) regarding a graduating senior's personal, academic, and professional experiences. Used by permission of the Mansfield University Historical Archives.

Many *Cadence* articles by MSTC faculty and students dealt with instrumental music teaching and band teaching. As previously mentioned, Donald Baldwin discussed "The Advantage of Second Orchestra and Second Band as a Laboratory" in the first issue in 1929. He article pointed out the advantages of music students learning to play a variety of instruments, of future instrumental music teachers getting rehearsal and conducting experiences, and advantages for non-music majors. In this same issue John

Made Into a Fine Art," *The Cadence* (May 1932): 5-10; Will Earhart, "The Educational Values of A Cappella Singing," *The Cadence* (March 1933): 9-15; M. Claude Rosenberry, "A Preview of Pennsylvania's New Course of Study in Music Education for Elementary and Secondary Schools," *The Cadence* (December 1933): 5-9; and Richard Franko Goldman, "On Keeping the Arts Alive," *The Cadence* (April 1940): 13-17.

Myers discussed adaptations to class instruction methods made to incorporate beginners into a large performing ensemble that had been organized at the junior high school: fourteen violins, three cellos, one string bass, four clarinets, one alto saxophone, four cornets, one trombone, three drums, one bells, and one piano. Since published materials did not exist for the instrumentation, size, and range of performance abilities in this ensemble, students and faculty had had to create their own arrangements.¹⁸¹

In the January 1930 issue of *The Cadence*, John Myers discussed instrumental music work being done in the grade school, junior, and high schools, and the college (see Appendix F). He focused on teaching materials and methods used by faculty and student teachers in all of these programs, as well as the historical development of the school's ensembles.¹⁸²

In a 1933 *Cadence* article Myers pointed out some reasons why all students should be given opportunities to learn a musical instrument before finishing junior high school. To summarize his statements, Myers believed that instrumental music instruction exposed students to issues of balance, blend, and intonation in ways unique from other forms of musical study.¹⁸³

Summary

The period 1921-37 was a time of significant growth and development for the college in Mansfield, including the music teacher training department and bands. The

¹⁸¹ Donald E. Baldwin, "Second Orchestra and Band," 7-8; and John Myers, "Instrumental Work in the Junior High School," *The Cadence* (November 1929): 15-16. See Appendix E for a copy of Baldwin's article, and Appendix D for a copy of Myer's article.

¹⁸² John Myers, "Some Facts," 12-15. See Appendix F for a copy of this article.

¹⁸³ John Myers, "The Highroad of Instrumental Music Through Junior and Senior High School," *The Cadence* (February 1933): 26-28. See Appendix G for a copy of this article.

MSNS became a state teachers college in 1927, allowing for the development of four-year degree programs in all areas, including music. Building additions to the college campus included the opening of Straughn Hall in 1930, which quickly became the center of musical activity at the institution.

Grace Steadman took over the position of “Dean of Music” at the MSNS in 1921. She hired the first faculty “Director of Bands” at Mansfield, Charles Haberman, in 1922. Haberman left in 1924 and was replaced by John Myers, who remained in the position until 1937. Myers implemented a first band and a second band, giving students opportunities to play in an elite ensemble and a training ensemble, respectively. He also expanded the instrumentation and size of the MSTC bands. While most of the repertoire performed by MSTC bands during this period continued to be marches, opera overtures, and orchestral transcriptions, Myers began to introduce a limited amount of literature composed exclusively for bands.

Myers was active in training instrumental music teachers in collaboration with bands and orchestras in the local training schools. When school band participation declined in the training schools in the early 1930s, Hack Swain, a MSTC graduate and local music businessman, stepped in to form the Mansfield Young People’s Band. In all of these school band and orchestra settings, students in the music teacher training program were given opportunities for field teaching, often taking over the entire organization and implementation of the programs.

The music teacher training program at the MSTC became a four-year course of study in 1927. Field experiences were a prominent component of this program. The MSNS Music Supervisors’ Club was organized in 1925 to assist with the needs of both

normal students and music teachers already in the field. In 1929 this club began publishing its own quarterly journal, *The Cadence*, with articles and information dealing with music teacher training and music teaching. Once each year copies of *The Cadence*, which included biographical and educational information about the students of the senior class, were sent to public school administrators to inform them of the availability of these qualified music teachers.

CHAPTER SEVEN

GEORGE SALLADE HOWARD, 1937-40

Through the 1930s the United States was significantly affected by the Great Depression. Relief from the economic recession was not fully felt until the beginning of World War II.¹ Life at the MSTC and in the music department was also affected by the economic state of affairs that was evident across the country. Largey documented the gradual decline in student enrollment at the MSTC during this period:

After having an enrollment of over one thousand students during the 1920s, there was a steady enrollment decline. In the fall of 1930, there were 746 students enrolled; by 1935, the figure slipped to 600, and by 1939 to about 570 students. Still, throughout this period, Mansfield remained one of the largest of the fourteen state colleges, usually fourth in enrollment behind Indiana, West Chester, and Slippery Rock.²

Enrollment in the music department saw a similar decline during portions of this period. The music department reported 132 students in 1932 but only seventy-four in 1937. However, music department enrollment began to increase in 1938 (eighty students), and peaked again in 1940 with 137 students.³

Joseph F. Noonan was appointed president of the MSTC at the end of the spring semester in 1937, following the death of Straughn. He remained in this position only a little more than a year, but he exerted a significant impact on the students and faculty,

¹ "Great Depression," *Encyclopædia Britannica* [on-line encyclopedia], available from <http://www.search.eb.com/eb/article-9037849>, Internet, accessed 28 January 2006.

² Largey, *Life at Mansfield*, 117.

³ Enrollment numbers taken from the *Annual Catalog of the Mansfield State Teachers College*, 1932-33 to 1940-41, found in the Mansfield University Special Collections.

mainly through a reorganization of the school's administration and activities.⁴ Once such change included the implementation of policies that required all faculty members to hold advanced degrees—a policy that proved to have significant impact on the band faculty.⁵

Additionally, during Noonan's tenure as MSTC president a number of construction projects were initiated, including the erection of the Arts Building (Figure 47), which housed the music and home economic departments. The new building, which opened in 1940, sat just to the west of Straughn Hall, providing easy access for music students to go back and forth between the auditorium and music classrooms. Figure 48 displays a map of the MSTC grounds and buildings in 1939. The unfinished Arts Building—referred to as the “New Home Economics and Music Building”—is located at the bottom of the diagram, next to Straughn Hall. Also evident in this diagram are the training schools located in the top left corner: the new elementary school, the existing elementary school, and the junior high school.

⁴ According to Largey, Noonan was brought to the MSTC in 1937 under some political controversy. He was hired by a Democratic governor but was the first Catholic president at the institution. In 1938 Noonan was removed from the MSTC “for political reasons” following the election of a Republican governor.

⁵ John Baynes, interview by author.



Figure 47. Photograph of the MSTC Arts Building which opened in 1940. Used by permission of the Mansfield University Historical Archives.

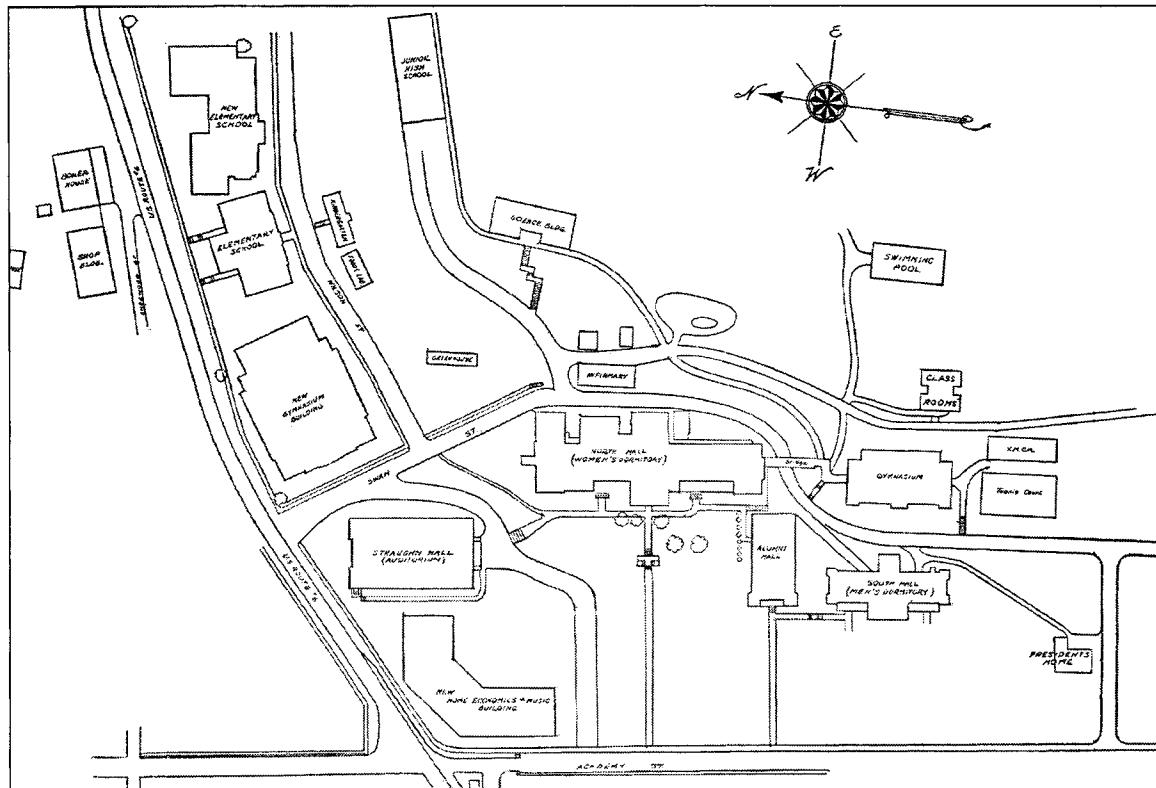


Figure 48. 1939 map of the MSTC grounds and buildings, taken from Gale Largey's *Life at Mansfield: A Visual Reminiscence*. Used by permission of Gale Largey.

Band Director

George Sallade Howard (1902-95) (shown in Figure 49) was the sole band director at the MSTC during the period 1937-40. Originally from Reamstown, Pennsylvania, located in the southwestern part of the state near Reading, Howard had attended the Conway Military Band School that was connected with the Ithaca Conservatory of Music in Ithaca, New York. His connection to the Conway school helped him land a job as a clarinetist in Patrick Conway's professional band for six years. He left the Conway Band when Conway passed away in 1929, and accepted a position teaching instrumental music at Ohio Wesleyan University, where he simultaneously worked toward and earned a Bachelor of Arts degree in Music Education. In 1932 he took a position teaching the Mooseheart Boys Band in Mooseheart, Illinois, a famous vocational school of the Loyal Order of Moose, which he developed into a nationally recognized band. The Mooseheart band was also Howard's first experience with regular radio broadcasts, a concept he would later bring to the MSTC. During this period he spent in Mooseheart, Howard spent his summers as the director of the Ernest Williams Band Camp. Ernest Williams nominated him for membership in the American Bandmasters Association, for which he was elected in 1935. This association with Williams led to a position in 1936 as dean of the Ernest Williams School of Music in Brooklyn, New York. Howard took this position because he could simultaneously pursue a master's degree under Hollis Dann at New York University.⁶

⁶ George Sallade Howard, *A Symphony in the Sky* (San Antonio, TX: The John Philip Sousa Foundation, 1992) 4-53; "New Band Conductor at the College," *Mansfield Advertiser*, 25 August 1937, p. 1; and "New Faculty," *The Flashlight*, 8 October 1937, p. 4.



Figure 49. George Sallade Howard (ca. 1940). Used by permission of the Mansfield University Historical Archives.

As previously mentioned, MSTC President Joseph Noonan contacted Howard about the band director vacancy at Mansfield in 1937. It is unclear how Noonan knew about Howard, but it is likely that Grace Steadman had become aware of Howard and his abilities through her association with Hollis Dann. Nonetheless, Noonan contacted Howard about the position and encouraged him to take a look in person. Howard saw great potential in the MSTC:

I found that President Noonan was a pragmatic thinker who had the foresight to convert ideas into action. He was most anxious to put the college on the map. When I proposed that we organize an eight-week summer band, orchestra, and chorus school for high school students, he was willing to listen. I could use the school facilities—the dining room, dormitories, classrooms, and the campus grounds for our rehearsals and drills.⁷

⁷ Howard, *A Symphony in the Sky*, 58.

Howard guaranteed Noonan and Steadman an enrollment of 100 students at the first summer camp, to be held in the summer of 1938. He also promised to bring in nationally recognized performers and conductors to teach and perform at the camp.⁸

Howard accepted the position in Mansfield and began as the Instructor in Band and Band Instruments in the fall of 1937.⁹ He brought with him many new ideas about band instrumentation, repertoire, and organization. His implementation of the summer music camp, his publicizing of the MSTC band through radio broadcasts, and his commitment to training future band leaders constitute the legacy of his tenure in Mansfield.

Howard also made a significant impact on the music of the surrounding community and state. He served throughout his time in Mansfield as the director of the Tioga County contests, which were part of a state-wide organization called the Pennsylvania Forensic and Music League.¹⁰ He received a gold medal from the Pennsylvania School Music Association for his service to school musicians in Pennsylvania.¹¹ He also conducted honor bands and band festivals in Corry, Pennsylvania while in Mansfield.¹² At the end of the 1938-39 school year Howard

⁸ Ibid.

⁹ *Annual Catalog of the Mansfield State Teachers College, 1938-39*, 9.

¹⁰ "Howard Heads Tioga County School Contests," *Mansfield Advertiser*, 25 January 1939, p. 1; and "Howard Heads Tioga County School Contests," *Mansfield Advertiser*, 1 November 1939, p. 1.

¹¹ "College Instructor Receives Gold Medal," *Mansfield Advertiser*, 29 March 1939, p. 1.

¹² "Howard Wins Praise at Corry," *Mansfield Advertiser*, 5 April 1939, p. 1.

received his doctorate in music from the Chicago Conservatory of Music, a degree he had begun to pursue while teaching in Mooseheart, Illinois.¹³

Immediately upon his graduation, during the summer of 1939, Howard served as the head of the acting head of the music department while the school searched for Grace Steadman's replacement.¹⁴ When President Noonan was transferred to another of the state colleges in 1939 due to some political upheaval in the Mansfield administration, Howard went to meet with the new president, Lester Ade, about the summer camp. Sensing that Ade was completely disinterested in his plans to expand the camp, Howard began searching for a new position. He left Mansfield after the 1939-40 school year to establish a summer music school at Penn State University. In 1942 he was commissioned into the Army Specialists Corps, and was later (1947) appointed as the first conductor of the newly formed U.S. Air Force Band, a position he retained until 1963. While rising to the rank of Lt. Colonel in the Air Force, Howard remained active in the national band community. He was elected president of the American Bandmasters Association (ABA) in 1956 and he became an ABA Honorary Life Member in 1984. He served as the Honorary Life President of ABA from 1986 until his death in 1995.¹⁵

Bands at the Teachers College

The 1937-38 MSTC Symphonic Band shown in Figure 50 included sixty-five members. In the photograph there appear to be twenty-three women in the ensemble. A January 1938 account of the band claimed that seventy-five members would go on tour

¹³ "Howard Gets Doctor's Degree," *Mansfield Advertiser*, 28 June 1939, p. 1.

¹⁴ *Ibid.*

¹⁵ Howard, *A Symphony in the Sky*, 1.

that semester.¹⁶ No evidence of a second band from was found in records examined from the period covered in this chapter.



Figure 50. Photograph of the 1937-38 MSTC Symphonic Band from the 1938 MSTC *Carotawan*. Used by permission of the Mansfield University Historical Archives.

Upon his arrival at the MSTC Howard immediately increased the size of the band and filled out the woodwind sections. He brought with him a core of students from the Ernest William's Summer Band School, among them Franklin Hege, Carl Costenbader, and Harold Hoover (seen in Figure 51), a trio of cornet players who had studied with Howard. This new group of students seemed to raise the bar at the MSTC with regard to the performance level of the band.¹⁷

¹⁶ "College Band to Make Tour," *Mansfield Advertiser*, 26 January 1938, p. 1.

¹⁷ Perry Yaw (1940 graduate of the MSTC), Potsdam, NY, letter to the Beecher House, Mansfield University, 15 May 2002.



Figure 51. The trio of cornet players who followed Howard from the Ernest Williams Summer Band School to the MSTC in 1937. It appears that the photograph was intended for use in advertisements promoting the MSTC Symphonic Band radio broadcasts. Used by permission of the Mansfield University Historical Archives.

Howard immediately increased the rehearsal schedule of the band from two (as under Myers) to five per week. He also increased the number of performances to at least two per month, in the form of concerts, parades, broadcasts, and trips. The band also performed on one college assembly each month.¹⁸

The first performance of the MSTC Symphonic Band under Howard occurred at a college assembly in late October of 1937. He chose a program geared toward entertaining the student body, including a musical version of "Goldilocks and the Three Bears."¹⁹

¹⁸ "Music Scoops," *The Flashlight*, 21 May 1938, p. 2.

¹⁹ "Concert Band," *The Flashlight*, 30 October 1937, p. 4.

The marching band also continued to grow in size and quality of performance under Howard. Joe Fink (the student promoter of dance music in the *Flashlight* mentioned in the last chapter) served as drum major for the marching band. The band's first out-of-town performance under Howard occurred on November 1, 1937, at the Canton, Pennsylvania Halloween parade. Following the parade, the band performed an exhibition of drill maneuvers in the Canton city square. Later that same semester, in December, the band traveled to Dushore, Pennsylvania to play a concert for a crowd of 350 people.²⁰ In January 1939 the band presented an instrumental demonstration in Knoxville, Pennsylvania.²¹

The MSTC Symphonic Band began making extended tours upon Howard's arrival. The first tour, January 27-28, 1938, took the band to the Pennsylvania counties of McKean and Bradford counties, with one concert each in Otto Township, Kane, Smethport, Mount Jewett, and Bradford. On tour the band continued to wear the red and black capes, together with "contrasting white accessories." While Howard's influence on the development of the MSTC band is evident quite early in his short tenure, the solid foundation that John Myers had established before him is also clear:

The projected tour comes in answer to the demands of musicians and music lovers throughout the territory who have heard the band at Mansfield and who are eager that others may be afforded the same privilege. Most insistent of these, perhaps, have been the many graduates of the college and former members of the band who are now advancing the cause of music education in the public schools of the commonwealth.²²

²⁰ "College Band to Play at Canton," *The Flashlight*, 30 October 1937, p. 1; and "Major Joe Deserves Part Credit," *The Flashlight*, 30 October 1937, p. 1; and "Band Plays First Off Campus Concert," *The Flashlight*, 21 December 1937, p. 2.

²¹ "Music," *The Flashlight*, 28 January 1938, p. 2.

²² "College Band to Make Tour," *Mansfield Advertiser*, 26 January 1938, p. 1.

The programs presented were intended to entertain audiences and promote musical experiences offered by the college:

The programs will be made up of classic, semi-classic, popular and novelty numbers, culled from the works of the foremost band composers and arrangers, several of which will feature the male glee club and the soloists to be found within the organization.²³

Howard believed that the tours helped prepare future music supervisors for contest and festival performances. The responsibility of arranging transportation, meals, lodging, and other details involved in traveling with a large ensemble was something he believed could be learned only through experience:

The responsibility is a great one and a supervisor when first confronted with such a situation is almost dumbfounded. Here in order not to have our graduates find themselves in such situations we give them an experience as practical as our practice teaching. On such tours band members experience a future situation of their own. They learn how to conduct a trip smoothly; how to arrange for transportation; how to arrange seating in strange auditoriums; how to handle meal and housing problems; and a dozen and one other details. These problems will confront every supervisor of music and in most instances during his first year of teaching when he has enough to worry about besides meeting a situation which is entirely new to him. We at Mansfield do not wish our graduates to confront problems unprepared and it is for this reason that we place so great an educational value on this extended tour.²⁴

During the 1937-38 school year Howard began a relationship with WESG (CBS) radio station in Elmira and Ithaca, New York to broadcast performances of the MSTC Symphonic Band and the Red and Black Serenaders. The first of these concerts was broadcast from the ballroom of the Mark Twain Hotel in Elmira. These broadcasts were an important recruiting and promotion tool used by the music department.²⁵

²³ Ibid.

²⁴ George Sallade Howard, "Educational Value of Band Tour," *Mansfield Advertiser*, 26 January 1938, p. 1.

²⁵ "All County Band in Free Concert in Straughn Hall," *Mansfield Advertiser*, 6 April 1938, p. 1; and "Symphonic Band to Broadcast Sunday Afternoon," *The Flashlight*, 28 January 1938, p. 1.

The seventy-five-piece Symphonic Band and the Red and Black Serenaders performed a concert in Straughn Hall in April of 1938, together with the 130-piece all-county band.²⁶ As a part of commencement week the band also played a Sunday afternoon concert in Straughn Hall.²⁷

The 1938-39 MSTC Symphonic Band, shown in Figure 52, continued to grow in size. A November 1938 announcement of the upcoming WESG broadcasts claimed that the band boasted ninety pieces; however the photograph shows only about seventy-five pieces. The band performed on four broadcasts in November and December of that year.²⁸ In addition, the band made a performance tour of the southern part of Pennsylvania and traveled to New York City to perform at the 1939 World's Fair.²⁹



Figure 52. 1939 MSTC Symphonic Band, under the direction of George S. Howard. Used by permission of the Mansfield University Historical Archives.

²⁶ "All County Band in Free Concert at Straughn Hall," *Mansfield Advertiser*, 6 April 1938, p. 1.

²⁷ "Band Concert," *Mansfield Advertiser*, 25 May 1938, p. 1.

²⁸ "College Band to Broadcast Over WESG," *Mansfield Advertiser*, 16 November 1938, p. 1.

²⁹ *The Carontwan* (Mansfield, PA: Mansfield Advertiser, 1939), 34.

The most noteworthy guest of the MSTC band in 1939 was Arthur Pryor, who conducted the Symphonic Band on a March 17 concert. Pryor was one of the country's leading bandmasters, having started the Pryor Band in 1903, and one of the world's premier trombone soloists. This concert also featured a 150-piece high school festival band for which Howard had recruited players from a fifty-mile radius of the college. By this time, the *Advertiser* was referring to the MSTC Symphonic Band as a 100-piece ensemble.³⁰

The MSTC marching band was eighty members strong in the fall of 1938. The drum majors were Rita Strangfield, a freshman, and Delbert Vosburg, a senior. Both had attended the MSTC band school the previous summer and studied drum majoring with Willis Oldfield, a graduate of the MSTC. The marching band is shown in Figure 53 in the "M" formation that they became known for during this period (only about sixty members are evident in the photograph).³¹

³⁰ "Arthur Pryor to Conduct College Band," *Mansfield Advertiser*, 1 March 1939, p. 1; "Famed Bandmaster to Lead College Band," *Mansfield Advertiser*, 15 March 1939, p. 1; and "Off the Clef," *The Flashlight*, 28 March 1939, p. 3. Some accounts claimed that the high school festival band consisted of 175 members.

³¹ *Mansfield Advertiser*, 23 November 1938, p. 1; and "The Drum Majors," *The Flashlight*, 31 October 1938, p. 3.

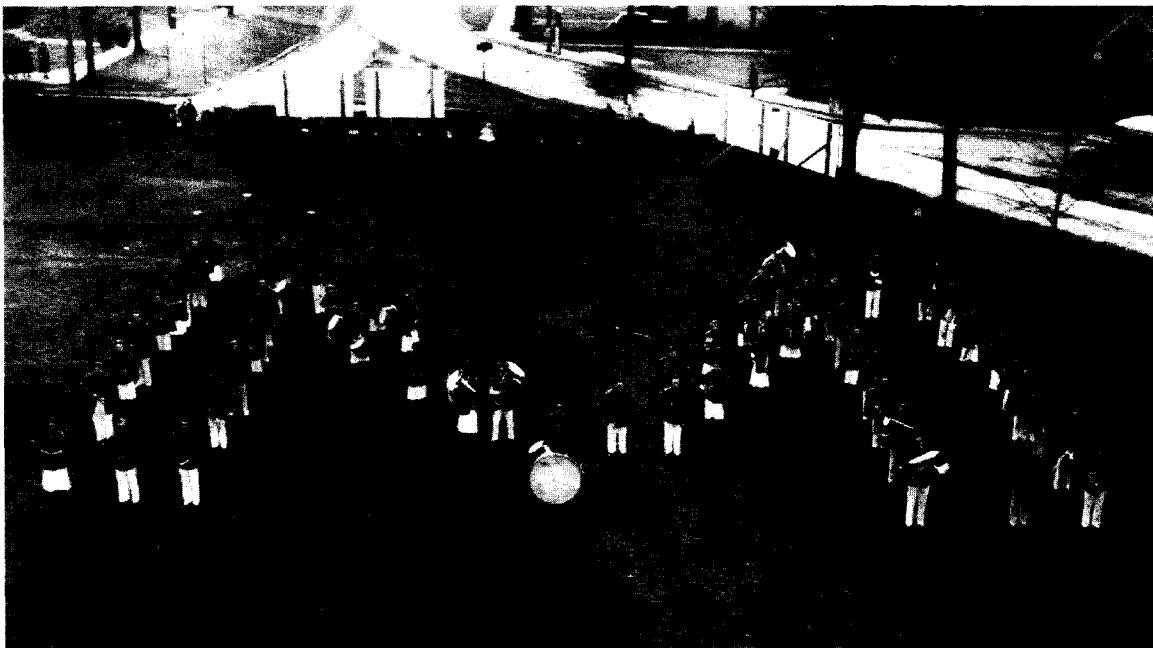


Figure 53. The 1939 MSTC Drill Band, under the direction of George S. Howard. Used by permission of the Mansfield University Historical Archives.

The MSTC marching band of this period, like many college bands, operated under a minimal amount of rehearsal time each week. Willis Oldfield, a 1932 graduate of the MSTC, published a manual for teaching and learning drill maneuvers in 1938, the *Twenty and Seven Drill Band Maneuvers*, for which Howard wrote the Foreword.³² While Oldfield's manual was written as a guide for small bands, it probably gives an approximation of the marching style used by the MSTC band. Figure 54 shows the system of "rank and file" maneuvering from Oldfield's book. This drill guide came in two parts: a teacher's manual with all diagrams and instructions for implementation, and a set of student guides with only the diagrams and few instructions. The purpose of the publication was to provide small bands with drill ideas that could be learned in a minimal amount of time.³³

³² Willis P. Oldfield, *Twenty and Seven Drill Band Maneuvers* (Mansfield, PA: Swain's Music House, 1938).

³³ *Ibid.*, 1-2.

CHAPTER III
THE BASIC MANEUVERS
 (See Note on page 2)

It is recommended that the Basic Maneuvers be taught in the order they are presented in this manual because they are given in the order of their difficulty. Number One has the double advantage of being easy to perform and very interesting to watch. It is imperative that the person teaching these drills be thoroughly familiar with each move before attempting to teach it. If each member of the band has a copy of the Student's Guide the work of teaching the drills is made much easier and the time of teaching is shortened tremendously because the Student's Guide has in it every diagram which is found in this manual. Since most of the diagrams are self-explanatory the time necessary to explain the maneuvers is largely done away with, and this time can be devoted to practicing the drills rather than talking about them.

BASIC MANEUVER NUMBER ONE
 (Includes "Open Formation", "Radiating Spokes", "Quadruple Circles", "Double Ovals" and "Single Circle".)

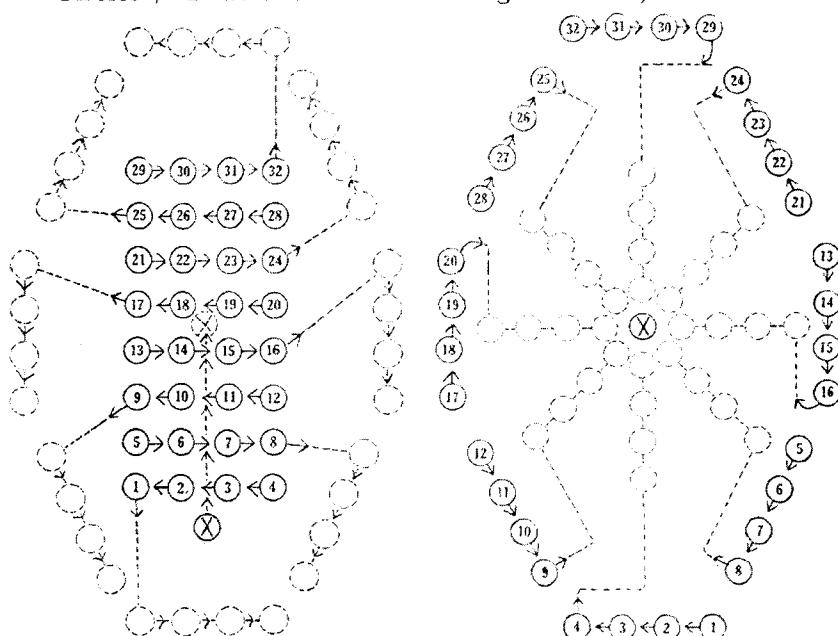


Fig. 1—"Open Formation
 1st signal: Ranks right or left-face according to arrows.

2nd signal: Ranks march in paths indicated! when they arrive in positions shown by broken circles they face in toward drum major, who has marched to center.

Fig. 2—"Radiating Spokes"

1st signal: Ranks face in direction of guide who is to lead them forward.

2nd signal: Ranks follow paths shown and march toward drum major, guide which is leading stops two paces from the drum major.

Figure 54. A page from Willis Oldfield's *Twenty and Seven Drill Band Maneuvers*.³⁴ Used by permission of the Mansfield University Historical Archives.

³⁴ Ibid., 8.

Figure 55 shows the ninety-six-piece 1939-40 MSTC Symphonic Band. The drill band that year was under the direction of returning drum major Rita Strangfeld and new drum major Dorothy “Dolly” Borden, a 1937 Mansfield High School graduate.³⁵

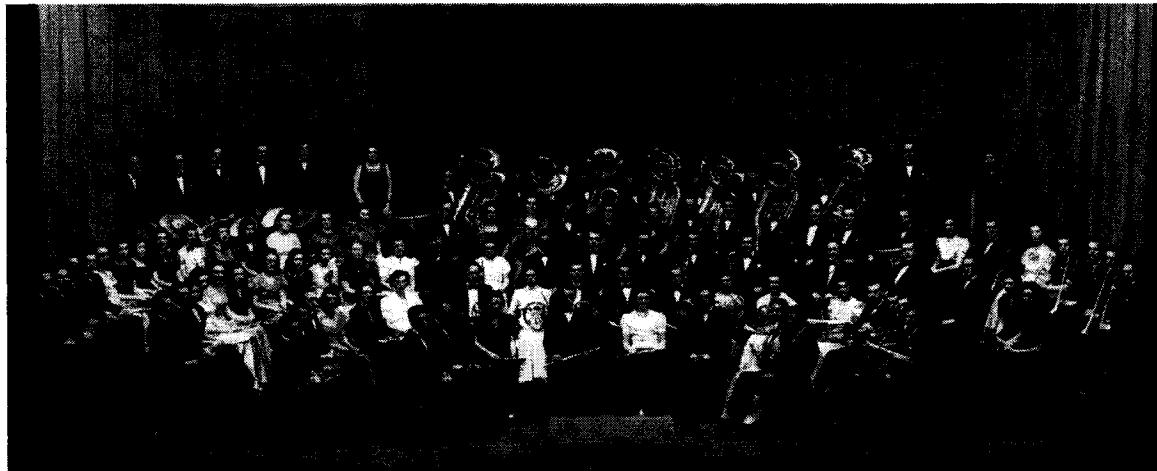


Figure 55. Photograph of the 1939-40 MSTC Symphonic Band. Used by permission of the Mansfield University Historical Archives.

Percy Grainger and Richard Franko Goldman made a three-day visit to the MSTC in November 1939. The purpose of their visit was to conduct the MSTC Symphonic Band and thereby expose the MSTC students to these noteworthy band figures. Additionally, both Grainger and Goldman had asked to use the MSTC band to try out some new compositions and arrangements, including three pieces by Henry Cowell: “Celtic Set,” “Shoonthree,” and “Air.” Grainger had brought with him band settings of three compositions he was working on at that time: “The Immovable ‘Do,’” “The Duke of Marlborough Fanfare,” and “The Merry King.”³⁶ Grainger had recently befriended Cowell through correspondence while the latter was being held in San Quentin Prison on

³⁵ “Drum Major’s Deeds Demand Distinction,” *The Flashlight*, 20 November 1939, p. 2.

³⁶ “Percy Grainger—Richard Franko Foldman,” *Mansfield Advertiser*, 8 November 1939, p. 1; “Music Lovers Afforded an Unexpected Treat,” *Mansfield Advertiser*, 15 November 1939, p. 1; and “Experts Commend Symphonic Band,” *The Flashlight*, 20 November 1939, p. 1.

morals charges. Grainger taught Colwell how to compose for the wind band.³⁷ Grainger himself had completed his “Lincolnshire Posy” only two years earlier.³⁸ Grainger also brought with him a number of solo piano pieces with band accompaniment, for which he played piano with the band. A large number of visitors attended various rehearsals and sessions over the three days, including Claude Rosenberry, chief of the music education section of the Pennsylvania Department of Public Instruction. On the last day all were treated to an informal piano recital performed by Grainger.³⁹

A three-day high school band festival was held at the Mansfield High School auditorium in January 1939. Some 125 students and twenty-five teachers from nine counties attended the festival. The guest conductor was Pierre Henrotte, a famous conductor-teacher and former concert master of the Metropolitan Opera Company.⁴⁰

Goldman returned to conduct the band in Straughn Hall on May 3, 1940. He conducted the world premier of a composition by Henry Cowell, “Shoonthree,” and the American premier of “Blithe Bells” by Grainger, along with the first performance of a Bach chorale prelude he had arranged himself.⁴¹

Repertoire

Most of the repertoire performed by the MSTC band during Howard’s tenure as director was, like that of previous Mansfield bands, made up of marches, overtures, and

³⁷ Hansen, *The American Wind Band*, 259.

³⁸ Ibid., 261.

³⁹ “Percy Grainger—Richard Franko Foldman,” *Mansfield Advertiser*, 8 November 1939, p. 1; “Music Lovers Afforded an Unexpected Treat,” *Mansfield Advertiser*, 15 November 1939, p. 1; and “Experts Commend Symphonic Band,” *The Flashlight*, 20 November 1939, p. 1.

⁴⁰ “Mansfield Host to Band Festival,” *The Flashlight*, 19 December 1939, p. 1.

⁴¹ “Free Public Concert by College Symphonic Band,” *Mansfield Advertiser*, 1 May 1940, p. 1.

orchestral transcriptions. This was typical of bands of that era. While a few original works had been written for band, the real boom for band compositions had to wait until the outbreak of World War II.⁴² Examples of original band repertoire introduced by Howard include Texidor's "Amparito Roca," Albert W. Ketelby's "In a Monastery Garden," C. Freidmann's "Slavonic Rhapsody No. 2," Peter DeRose's "Deep Purple," Percy Grainger's "Blithe Bells," and Henry Cowell's "Shoonthree."⁴³

The January 17, 1939, concert featured an original piece by former MSTC assistant band director Loren Warren titled "Overture Paul Bunyan." Warren based this piece on themes he had gathered while traveling through "Paul Bunyan country"—presumably Minnesota and Wisconsin. There was a programmatic piece, "Headlines" by Carlton L. Colby, which depicted a musical reflection on life from the viewpoint of a newspaper press room.⁴⁴

School Bands

George Howard assumed direction of the Mansfield High School (MHS) band program upon his arrival to the MSTC in 1937. The members of the Young People's Band that Hack Swain had begun in 1933 carried on as a high school unit. Swain claimed, in an *Advertiser* column, that the uniforms made for the band had been given over to the Mansfield school board for use by this group.⁴⁵ The uniforms (see Figure 56)

⁴² Hansen, *The American Wind Band*, 72-87.

⁴³ Taken from the list of program notes found in Appendix C.

⁴⁴ "Mansfield College Band Will Present Program," *Mansfield Advertiser*, 11 January 1939, p. 1.

⁴⁵ Harry Swain, "Mansfield High School Band," *Mansfield Advertiser*, 13 October 1937, p. 1.

were modeled after the red and black uniforms of the college band, but were made of the MHS school colors, creating a “flash of blue wool and gold satin.”⁴⁶



Figure 56. Photograph of the 1937-38 Mansfield High School Band from the 1938 *Manuscript* (high school yearbook). Used by permission of the Mansfield High School Library.

Dance Band

Howard had great influence on the role of the student dance band as well as the music department’s attitudes toward the inclusion of jazz in the public school music curriculum. Upon his arrival in Mansfield, Howard immediately took over the direction of the Red and Black Serenaders (pictured in Figure 57), previously a student-led dance band. The music department seemed to take a new approach to the style of music produced by the dance band from that of just a few years prior:

Purveying a type of music which is a definite part of the everyday life and of growing significance in the public schools, the organization reflects the belief of the college that, since dance music is here to stay, it should be placed on as high a plane as possible.⁴⁷

⁴⁶ “Band” *The Manuscript* (The Mansfield High School yearbook) (Mansfield, PA: Mansfield Advertiser, 1938), 44.

⁴⁷ Charles Darrin, “Red and Black Serenaders Playing Important Part in Musical Life at College,” *Mansfield Advertiser*, 9 February 1938, p. 1.



Figure 57. Photograph of the 1937-38 Red & Black Serenaders. George Howard is shown on the far left. Used by permission of the Mansfield University Historical Archives.

If dance music was going to be a part of the public school music atmosphere and curriculum, and if special training was necessary to teach this new style of music, collectively, the MSTC music faculty decided that they needed to offer future music supervisors opportunities in this area:

In playing dance music, a technique somewhat different from that required in performing the more established and serious types of music is called for. As a result, a special kind of training is necessary if the idiom is to be dealt with properly. Consequently, responsible as it is for producing music supervisors who shall be able to minister to all the musical needs of a given community, Mansfield places an important educational value on the dance band as a means of developing this well-rounded type of school official.⁴⁸

The Red and Black Serenaders continued to perform for dances and social functions on campus and in the surrounding area. Their first performance under Howard's guidance came at a college assembly on November 4, 1937. Howard augmented the Red and Black Serenaders with additional instruments and vocalists to form a concert organization that played concerts and at school assemblies in Straughn

⁴⁸ Ibid.

Auditorium. This concert jazz ensemble (see Figure 58) was originally called the MSTC Dance Orchestra, a sixteen-piece ensemble plus three vocalists. According to a *Mansfield Advertiser* article, the college placed this ensemble “on a parallel with its celebrated symphonic band, symphony and choral organizations.”⁴⁹

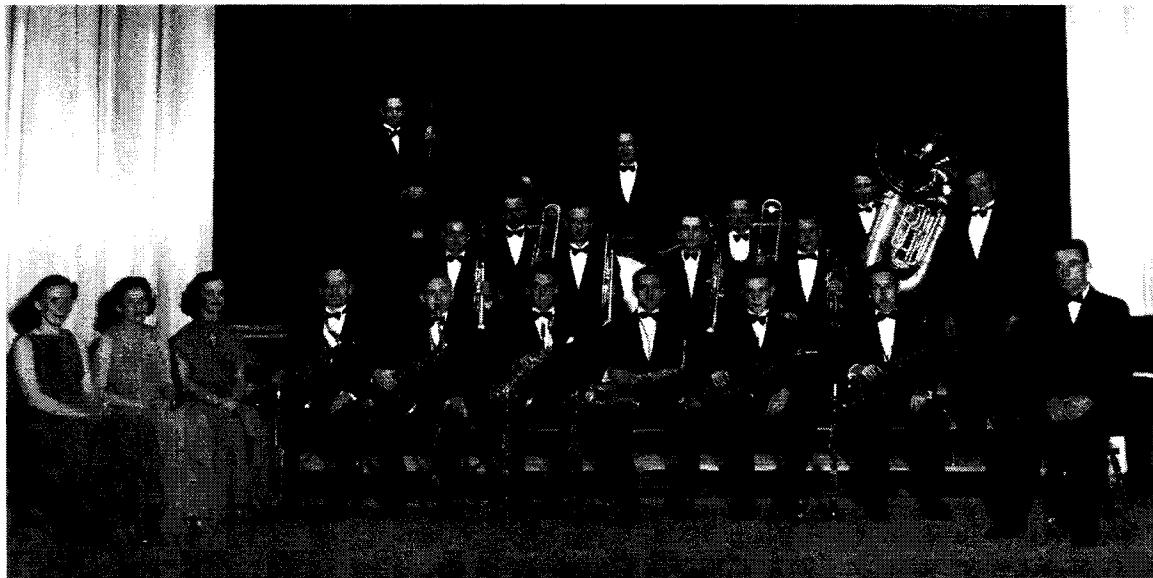


Figure 58. Photograph of the 1937-38 MSTC Dance Orchestra, George S. Howard, leader. John Baynes is shown on string bass. Used by permission of the Mansfield University Historical Archives.

Joe Fink, a student trumpeter with the Red and Black Pennsylvanians and student promoter of campus dance bands, organized an all-girl dance orchestra, the “Sweethearts of Swing,” in January of 1938. Only one reference to the band was found, but it revealed that they attempted to outfit a twenty-five-piece ensemble. They presented a “modern concert program” on at least one college assembly. They were likened by many to the nationally popular all-girl Phil Spitalney Orchestra of the 1930s.⁵⁰

⁴⁹ Charles Darrin, “Red and Black Serenaders,” 1; “Red and Blacks Victorious,” *The Flashlight*, 23 November 1937, p. 4; and *The Carontwan* (Mansfield, PA: Mansfield Advertiser, 1938), 70.

⁵⁰ “Music,” *The Flashlight*, 28 January 1938, p. 2.

Though listed in the 1940 *Carontawan* as the “Red and Black Serenaders” (see Figure 59), Howard had renamed the band the “Esquires” by Fall of 1939. He wrote in *The School Musician* about his commitment to the college dance band, not because he necessarily liked the style of music, but because he was committed to preparing students for careers in the public schools, where he believed there was a need for teachers trained in dance band pedagogy.⁵¹

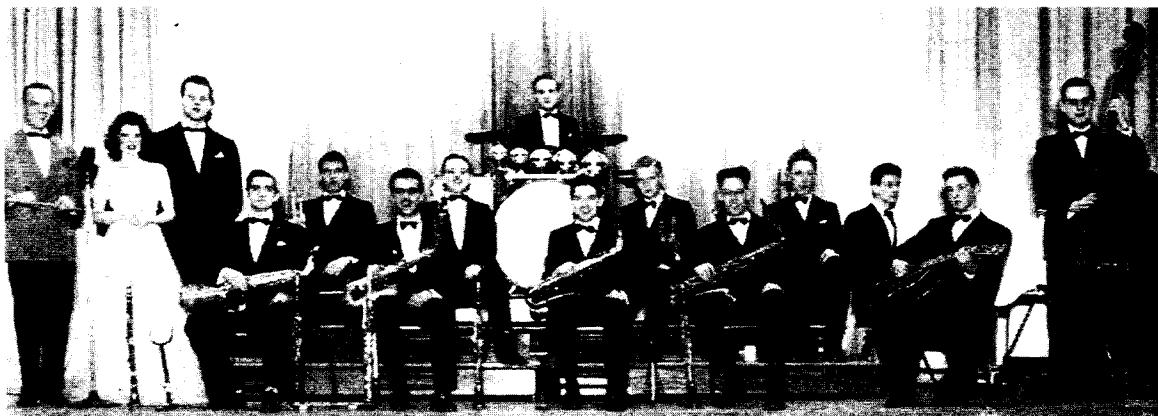


Figure 59. Photograph of the 1939-40 Red and Black Serenaders from the 1940 *Carotawan* yearbook. Used by permission of the Mansfield University Historical Archives.

Instrumental Music Teacher Training

By the 1938-39 school year the four-year public school music curriculum had changed to include two semesters of Eurythmics, three semesters of Methods and Materials, an Educational Measurements course, and student teaching experiences in the seventh and eighth semesters. Figure 60 shows the breakdown of the 128-semester-hour curriculum.

⁵¹ George Sallade Howard, “The School Dance Band as an ‘Extra’ Makes Better Musicians,” reprinted from the *School Musician* in *Mansfield Advertiser*, 22 November 1939, p. 1; and “Major and Minor Notes,” *The Flashlight*, 24 October 1939, p. 3.

FOUR-YEAR CURRICULUM FOR THE PREPARATION OF TEACHERS IN MUSIC EDUCATION			
B. S. Degree in Public School Music (Sequence of courses subject to modification for administrative purposes)			
136 Semester Hours Required			
FIRST SEMESTER	Clock Hours	Semester Hours	
English I, including Library Science	3	3	
Place and Purpose of Education in the Social Order	3	3	
Harmony I	3	3	
Sight Singing I	3	3	
Ear Training I	3	3	
Health Education I	2	2	
Voice, Piano, Organ, Violin, Chorus, Orchestral and Band Instruments	9	4	
	27	16	
	27	16	
SECOND SEMESTER	Clock Hours	Semester Hours	
English II	3	3	
Speech	3	3	
Mathing II	3	3	
Sight Singing II	3	3	
Ear Training II	3	3	
Health Education II	2	2	
Voice, Piano, Organ, Violin, Chorus, Orchestral and Band Instruments	9	4	
	26	15	
	26	15	
THIRD SEMESTER	Clock Hours	Semester Hours	
Appreciation of Art	3	3	
History of Civilization	3	3	
Harmony III	2	2	
Sight Singing III	3	3	
Ear Training III	3	3	
Orff-Schulwerk I	3	3	
Voice, Piano, Organ, Violin, Chorus, Orchestral and Band Instruments	9	3	
	26	15	
	26	15	
FOURTH SEMESTER	Clock Hours	Semester Hours	
Principles of Sociology	2	2	
Literature, I or II	3	3	
Harmony IV	2	2	
Orff-Schulwerk II	2	2	
Methods and Materials I	4	3	
Pathology II	2	1	
Voice, Piano, Organ, Violin, Chorus, Orchestral and Band Instruments	9	3	
	24	17	
FIFTH SEMESTER	Clock Hours	Semester Hours	
General Psychology	3	3	
Advanced Clinical Computing	3	3	
Harmony V	2	2	
Historical Appreciation of Music I	3	3	
Physical Science	4	3	
Voice, Piano, Organ, Violin, Chorus, Orchestral and Band Instruments	9	3	
	24	17	
	24	17	
SIXTH SEMESTER	Clock Hours	Semester Hours	
Philosophical Psychology	3	3	
Harmony VI	2	2	
Advanced Pastoral Counseling	3	3	
Historical Appreciation of Music II	3	3	
Methods and Materials II	4	3	
Voice, Piano, Organ, Violin, Chorus, Orchestral and Band Instruments	6	2	
	21	16	
SEVENTH SEMESTER	Clock Hours	Semester Hours	
Methods and Materials III	3	3	
Student Teaching and Conference I	3	3	
Elective	3	3	
Voice, Piano, Organ, Violin, Chorus, Orchestral and Band Instruments	6	2	
	22	15	
	22	15	
EIGHTH SEMESTER	Clock Hours	Semester Hours	
Elementary Measurement	2	2	
Student Teaching and Conference II	3	3	
Elective	3	3	
Voice, Piano, Organ, Violin, Chorus, Orchestral and Band Instruments	6	2	
	26	14	

For further information regarding the course in Music Education, see the regular catalogue, available upon request at the State Teachers College, Mansfield, Pa.

Figure 60. The 1938-39 four-year public school music curriculum, from March 1939 issue of *The Cadence*.⁵²

According to the March 1939 issue of *The Cadence*, freshmen and sophomores continued to observe inservice teachers and student teachers in the training schools. Sophomores, in particular, began to explore teaching as a profession in the Methods and Materials I course, which focused on elementary school music. Spring 1939 was Grace Steadman's last semester at the MSTC before retirement.

A change to the curriculum that had been initiated in 1937-38 meant that no student teaching would be done until the senior year. Juniors in the fall of 1939 were the first to be affected by the lack of field experiences during that year.⁵³ This seems to have been a radical shift from the philosophy of Steadman and the rest of the music education

⁵² *The Cadence* (March 1939): 52-53.

⁵³ "Juniors," *The Cadence* (April 1940): 40.

department in the late 1920s and early 1930s, when the faculty believed that students should be given opportunities to teach and observe in the field at all points of their own training. Seniors in 1939 spent large portions of the last two semesters as acting music supervisors in the training, junior, and high schools.⁵⁴ It is likely that many of the music faculty members were anxious for Steadman to retire so that they could implement these big changes to the curriculum.

George Howard represented the first trained conductor with a background in band performance to serve as a band director at the MSTC. Therefore, it is not surprising that upon his arrival he immediately introduced an advanced instrumental conducting course, required of all music supervision students. The course was offered during the school year and during the summers. The goal of the course was to prepare students to conduct the band in a concert. Senior music supervision students were all expected to conduct the band on one concert during the school year.⁵⁵ Also included in the curriculum were courses entitled Elements of Conducting and Advanced Choral Conducting. All juniors were required to conduct at least one number in the choral conducting class.⁵⁶

Howard brought to the MSTC a new philosophy regarding the musical performance component of training effective music teachers. He was critical of school and college administrators who emphasized on training music teachers in the methods and materials of teaching and under emphasized the artistry of music. In an article in the April 1940 issue of *The Cadenza* Howard put his views into words:

⁵⁴ *The Cadence* (March 1939): 37-38.

⁵⁵ "Music," *The Flashlight*, 30 October 1937, p.2; *Annual Catalog of the Mansfield Normal School*, 1938-39, 25; and "Jam Session," *The Flashlight*, 1 April 1938, p. 2.

⁵⁶ "Juniors," *The Cadence* (March 1939): 37.

Their education must be broad and yet specialized. They must be teachers and yet musicians. Here in a teachers college we teach them HOW to teach. But so many times in our endeavor to make good teachers we forget to teach these same students WHAT to teach. Oh yes, we are exact in our teaching of music fundamentals, but when we reach the point where artistic performance should be stressed we are told that it is not important.⁵⁷

Howard spoke of the importance of training teachers who knew their subject:

We do not send out our teachers of Conventional French if they cannot speak French. We do not offer a position to a railroad engineer after only teaching him how to start and stop an engine—Oh no, he has human lives at stake. But guiding the destinies of lives is evidently not important. Do not these administrators, who constantly harp upon the unimportance of performance and musicianship among music educators, realize that the quickest and easiest way to gain a pupil's confidence and respect and to hold it is to show him a real knowledge of his subject? Admiration of a good performance has given many a teacher an opening wedge into a pupil's confidence. All of us know that pupils can analyze teachers so quickly that it almost "makes our heads swim." It does not take a pupil a year or even a month to know whether a teacher knows his subject although at times it may take the teacher several years and perhaps a lifetime to learn this same thing.⁵⁸

Howard held that the band, orchestra, and choir were the perfect vehicles for instilling artistic value and a quest for perfection in his students. These qualities were the essence of his own teaching and the outcomes he wanted future music teachers to achieve with their own students—in other words, *WHAT* he wanted them to teach.

How can we expect a student to teach a high school orchestra if he does not know what to teach and how can he know what to teach if he has never had good orchestral experience? How can he intelligently conduct a fine high school band when the only band he has played in has been one of inferior caliber? How can he inspire pupils in assembly singing when he has never been a part of a real assembly sing? We all know the importance of showmanship upon the public in general and even more so upon the child, but how can our music educator use such showmanship to advantage if he has no background for it and how can he

⁵⁷ George Sallade Howard, "This Business of Teacher Education," *The Cadence* (April 1940): 17-18. See Appendix H for a copy of this article.

⁵⁸ Ibid.

have background when MEDIOCRACY is the thing that is stressed over and above artistry?⁵⁹

Summer Music Camp

George Howard's professional background prior to his tenure at the MSTC was largely centered around organizing band camps. His attraction to Mansfield in 1937 was the promise by Noonan and Steadman that he would be able to start a summer music camp at the MSTC using all the college's available resources. The first MSTC summer music camp was held June 27 to August 5, 1938, under the titles "Summer Music Courses" and "Summer Band School." Steadman and Howard served as directors for the camp. Opportunities were available for high school and college students, as well as public school music supervisors already in service. The high school band, limited to 100 members between the ages of 12 and 19, and a nucleus of college performers, made up the foundation of the band school:

The course of study for these younger students will include daily band rehearsals, such theoretical courses as may be desired, private lessons on instruments, playing in small ensembles, a planned recreational program and other things which go to make up a pleasant and profitable vacation.⁶⁰

Along with ensemble experiences and private lessons, high school students were offered courses in theory, drum majoring (basic and advanced classes), drill band maneuvering, military band, and modern dance band. According to one *Mansfield Advertiser* report, because drum major training was not offered at any other college in the East, many students were attending the MSTC band school to study that very subject.⁶¹

⁵⁹ Ibid.

⁶⁰ "Band School for Mansfield This Summer," *Mansfield Advertiser*, 23 March 1938, p. 1; and Advertisement pamphlet for the 1938 Mansfield State Teachers College Summer Band School, Mansfield University Historical Archives, Mansfield, PA.

⁶¹ "Summer Band School in Full Swing," *Mansfield Advertiser*, 13 July 1938, p. 1.

Figure 61 shows a group of students learning a complicated drill maneuver in the drill band class.



Figure 61. Photograph of 1938 summer band camp. Used by permission of the Mansfield University Historical Archives.

Figure 62 shows a photograph from the Mansfield special collections labeled the “Women’s Dance Band,” from the 1938 Summer Band School. However, the same photograph appeared in the July 24, 1938, *Elmira Star-Gazette*, where it was labeled as the “girls’ rehearsal group.”⁶² A *Mansfield Advertiser* article about the camp claimed that there were four dance bands, three for boys and one for girls.⁶³

⁶² “At Mansfield College’s Summer Band School,” *Elmira (New York) Star-Gazette, Sunday Edition*, 24 July 1938, p. 1D.

⁶³ “Summer Band School in Full Swing,” *Mansfield Advertiser*, 13 July 1938, p. 1.



Figure 62. 1938 Summer Band Camp "Women's Dance Band." Used by permission of the Mansfield University Historical Archives.

The schedule of a typical day at the camp, shown in Figure 63, gives an idea of the intensity of this six-week program. While time was given for relaxation and recreation, little was left as idle time.

TYPICAL DAY'S PROGRAM

7:00 a. m.—Reveille
 7:30 a. m.—Breakfast
 8:00 a. m.—Military Band
 9:00 a. m.—Theory
 10:00 a. m.—Dance Band
 11:00 a. m.—Sectional Rehearsal
 12:00 m. — Lunch
 12:45 p. m.—Rest Hour
 1:45 p. m.—Concert Band
 3:30 p. m.—Recreation
 6:00 p. m.—Dinner
 8:00 p. m.—Student Recital, Party, Movie, or
 Dance
 10:00 p. m.—Call to Quarters
 10:30 p. m.—Taps—Lights Out

Figure 63. Photocopy of a typical day's schedule at the 1938 MSTC Summer Band School.⁶⁴ Used by permission of the Mansfield University Historical Archives.

As previously mentioned, college students and music teachers already in the field made up the nucleus of the Symphonic Band. They were also given opportunities to teach and observe in a variety of settings:

Through the facilities of the Band School, a laboratory of unsurpassed excellence will be offered to college students and music supervisors wishing to further their music education. Here one will be able to follow the development of a perfectly-balanced symphonic band from the first to the final stages. Here also may be seen the training of drum majors, the tactics used in field maneuvers, the conducting of sectional rehearsals, small ensemble playing and public performances. Here again one may be conversant with the latest band publications and the best materials for individual and class work.⁶⁵

A variety of music and academic courses were also offered, which allowed college students to work toward their degrees and active music teachers opportunities to meet the requirements for permanent teaching certificates. At that time, in Pennsylvania, permanent teaching certification required three hours of credit in education courses and

⁶⁴ Advertisement pamphlet for the 1938 MSTC Summer Band School.

⁶⁵ Ibid.

three in music education. Courses that were offered in the summer included advanced music appreciation, beginning harmony, composition, counterpoint, methods of teaching, advanced instrumental and choral conducting, instrumental materials, instruction on instruments, band, drum majoring and band maneuvering, practice teaching in the training schools, and a supervisor's seminar that met in the form of a round-table discussion.⁶⁶

One important component of the summer band school was a series of four radio broadcasts of the symphonic band. The summer band broadcasts took place on July 12, 19, 26, and August 2, 1938. These summer band broadcasts proved to be as useful in promoting and recruiting for the camp as the regular broadcasts.⁶⁷

As promised, Howard brought in "nationally-known specialists" to work with sectionals and ensembles at the band school.⁶⁸ The highlight of the band school appears to have occurred when Richard Franko Goldman conducted the 115-piece symphonic band on July 31, 1938 in the first American performance of Maurice Ravel's *Habanera*.⁶⁹

In 1939 Howard recruited Bernard Mandelkern, who had just completed his first year as Will George Butler's replacement with the MSTC Symphony Orchestra, to provide an orchestral component to the summer music school. Steadman had just retired, so Howard and Mandelkern served as directors of the school. The setup of the 1939

⁶⁶ Ibid.

⁶⁷ "Symphonic Band to Broadcast Over WESG," *Mansfield Advertiser*, 13 July 1938, p. 1.

⁶⁸ "Music Goes 'Round and 'Round as 100 High School Students Study in Mansfield Teachers College's Summer Band Course," *Elmira (New York) Star-Gazette, Sunday Edition*, 24 July 1938, p. 8B.

⁶⁹ "Richard Franko Goldman to Conduct College Band," *Mansfield Advertiser*, 27 July 1938, p. 1; and the Program for the MSTC Summer Band School Concert, 21 July 1938, Mansfield University Historical Archives, Mansfield, PA. Both these sources list the piece as *Habanera* by Ravel. It is likely that this was a Goldman transcription of the *Pièce En Forme De Habanera*, a vocalize written by Ravel.

summer band and orchestra school was almost identical to that of the previous summer, with the addition of the orchestra. Two new courses were also added for college students and in-service teachers, one on the principles of music education and one on tests and measurements used in music education.⁷⁰

The summer dance bands remained an important component of the curriculum. Performances of the dance bands were given on campus and at off-campus locations. Figure 64 depicts one of the summer band school dance bands in rehearsal.



Figure 64. 1939 Summer Band Camp jazz band rehearsal. Used by permission of the Mansfield University Historical Archives.

Harry Swain, who had started the Mansfield Young People's Band in 1933, was still active in Mansfield running his music store and music publishing house. Swain is shown in Figure 65 working with a group of aspiring drum majors on baton technique.

⁷⁰ Advertisement pamphlet for the 1939 Mansfield State Teachers College Summer Band School, Mansfield University Historical Archives, Mansfield, Pennsylvania.

Advertisements for the summer school claimed that “due to the present popularity of girl drum majors, a special class for ‘majorettes’ is conducted.”⁷¹



Figure 65. Photograph of Harry “Hack” Swain working with the drum majors and majorettes at the 1939 Summer Band and Orchestra School. Used by permission of the Mansfield University Historical Archives.

The 1939 band and orchestra school continued broadcasting over WESG radio. An *Advertiser* article promoting the first of five broadcasts that summer claimed that the summer symphonic band had grown to 125 pieces, while a later article claimed 140 members.⁷² Figure 66 shows the 1939 summer band during one of its radio broadcasts from Straughn Hall.

⁷¹ Ibid.

⁷² “Radio Broadcasts,” *Mansfield Advertiser*, 28 June 1939, p. 1; and “Internationally Known Flutist to Appear Here,” *Mansfield Advertiser*, 26 July 1939, p. 1.



Figure 66. 1939 Summer Band Camp radio performance. Used by permission of the Mansfield University Historical Archives.

Howard once again brought in a collection of nationally recognized performers and teachers to work with students enrolled in the 1939 band and orchestra school. His connections to some of the world's greatest performers stemmed from his ties to Patrick Conway and Ernest Williams. He enlisted the services of such notable artist teachers as George Barrare, flute; Chester Hazlett, clarinet; Joe Greene, marimba; Del Stagers, trumpet; and Arthur Pryor. Pryor had just recently conducted the MSTC Symphonic Band during the regular school year. As well, Howard convinced the Pennsylvania State Director of Music, Claude Rosenberry, to teach for a week at the school. The artists worked with sectional rehearsals, conducted the ensembles, and performed on recitals.⁷³

Figure 67 shows all of the men previously mentioned along with Howard and Arthur Ford, the Eastern Division manager of C.G. Conn and president of Artco Recording, who had escorted the group of artist teachers from New York City.

⁷³ Howard, *A Symphony in the Sky*, 1.



Figure 67. 1939 Summer Band Camp guests photographed on the east side of Straughn Hall. From left to right: George S. Howard, camp director; Claude Rosenberry, state director of music; Chester Hazlett, clarinet virtuoso; Joe Greene, marimba artist; George Barrere, flute artist; Arthur Ford, president of Artco Recording; Arthur Pryor, band director; and Del Staigers, trumpet artist. Used by permission of the Mansfield University Historical Archives.

Figures 68 and 69 show Arthur Pryor conducting the summer symphonic band in concert and in rehearsal, respectively, both in Straughn Hall. Pryor, Charles Hazlett, and Del Stagers are all shown in instructional settings at the summer band and orchestra school in Figure 70. The top photograph shows Pryor working with a trombone sectional. Likewise, Hazlett taught woodwind sectionals. Trumpet virtuoso Del Stagers is shown directing a full band rehearsal.



Figure 68. Arthur Pryor conducting the MSTC Symphonic Band, March 17, 1939, in Straughn Auditorium. Used by permission of the Mansfield University Historical Archives.



Figure 69. 1939 Summer Band Camp rehearsal with Arthur Pryor conducting. Used by permission of the Mansfield University Historical Archives.

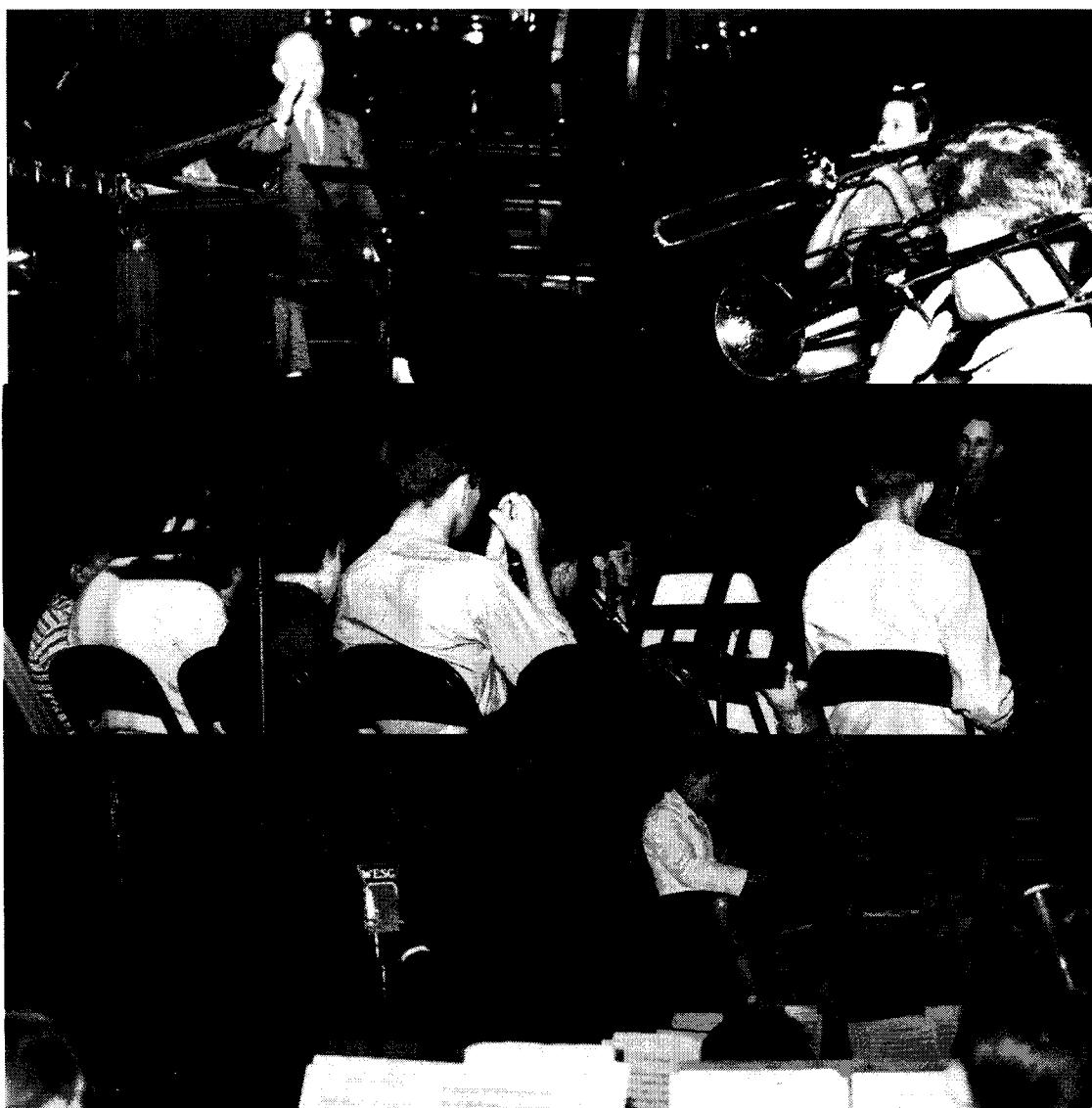


Figure 70. Photographs of 1939 Summer Band camp guest artists in teaching settings with students. The top photograph shows Arthur Pryor conducting a trombone sectional. In the middle photograph Charles Hazlett works with the woodwinds. At the bottom, trumpet virtuoso Del Stagers rehearses the band. Used by permission of the Mansfield University Historical Archives.

Following Howard's departure to Penn State University at the end of the 1939-40 school year, Robert B. Lyon took over as the Instructor in Band and Band Instruments at the MSTC. Lyon came from Arizona where he had spent the previous two years teaching at the Arizona State Teachers College in Tempe. He served only in the position vacated

by Howard for the summer band school, as Bertram Francis took over as band director and music department chair in the fall of 1940.⁷⁴

Summary

George Howard taught at the MSTC for only three years, 1937-40. However, he exerted a significant influence on the music department and band program at the college. He expanded the size of the symphonic and marching bands to almost 100 members each by 1940. This increase in numbers was due, in part, to Howard's success at the Ernest William's Summer Band School where he had taught prior to going to Mansfield. He was able to attract a number of students from the band school to the MSTC. He also started a summer music camp at the MSTC that served as a recruiting opportunity for the music department.

Howard increased the regional and national recognition of the MSTC band. He began touring with the Symphonic Band in 1938. These extended tours allowed the MSTC band to gain exposure all over Pennsylvania. In 1939 the Symphonic Band also made a trip to perform at the World's Fair in New York City, and Howard began regular broadcasts of the band's performances from radio stations in Elmira and Ithaca, New York. His status as an up-and-coming band director on the national scene also attracted guest conductors and artists to the MSTC campus such as Arthur Pryor, Richard Franko Goldman, and Percy Grainger.

The music teacher training program at the MSTC redirected its emphases away from the field teaching experiences and observations that Grace Steadman (who retired in 1939) had promoted as an important part of all four years of the curriculum. Instead, field experiences were restricted to only the fourth year of study only. Courses in

⁷⁴ "New Instructor for the Summer Band School," *Mansfield Advertiser*, 17 April 1940, p. 1.

instrumental methods and instrumental conducting were added to the curriculum and students were given opportunities to hone their podium skills while conducting the MSTC band. Howard emphasized teaching musical artistry and musical excellence as well as teaching methods and techniques.

CHAPTER EIGHT

BERTRAM W. FRANCIS, 1940-71

The thirty-one year period in which Bertram Francis served as the band director at Mansfield covered a number of significant eras in world history, MSTC history, and band history. The United States' involvement in World War II had significant impact on the student and faculty population at the MSTC. By 1944 only 280 students were enrolled.¹ Due to the ongoing war, high school seniors who had completed all but the last semester of the secondary school course were allowed to enter the MSTC in 1943. The new policy was dictated by wartime needs and determined by the State Department of Public

Instruction:

It is designed to enable young men under 18 years of age to obtain some work on the college level, as recommended by all branches of the armed forces, before they are called into military service and, by accelerating the training of other young men and women to relieve the growing shortage of teachers, which likely will become increasingly acute in the next few years.²

Male intercollegiate sports were suspended during the war years due to the low numbers of males on campus. Following the war, in 1946, these sports were reinstated with the influx of ex-GI's.³

By 1950 more than 700 students were enrolled in the college.⁴ New buildings went up all over campus and older buildings were torn down or "modernized." In 1957 a

¹ *Annual Catalog of the Mansfield State Teachers College, 1943-44*, 20.

² "Mansfield to Admit High School Seniors," *The Flashlight*, 19 January 1943, p. 1.

³ Largey, *Life at Mansfield*, 135-36.

new college president, Lewis Rathgeber, began pushing for an “intellectual renaissance” at Mansfield. He realigned several departments in the college, including the elementary and secondary education departments, preparing the school to change to a liberal arts college.⁵

Following a national trend, in 1960 Mansfield State Teachers College became Mansfield State College (MSC), transforming the institution from a teacher-training school to a multi-purpose liberal arts college. The change meant a wider variety of degree options for students. In the music department, bachelor’s degrees in music performance, music business, music therapy, and a bachelor of arts in music degree were offered alongside the music education degree. All students were required to complete two years of liberal arts courses before pursuing professional studies. Large increases in student enrollment (there were nearly 3,000 students enrolled by 1969) meant the addition of new dormitories and classrooms buildings.⁶

MSC became an associate member of the National Association of Schools of Music in 1965, and gained full membership in 1970.⁷ Graduate degrees started with programs in music and elementary education in 1966.⁸ The Will George Butler Music Center was dedicated as part of homecoming festivities in September 1969. The new

⁴ *Annual Catalog of the Mansfield State Teachers College, 1950-51.*

⁵ Largey, *Life at Mansfield*, 151-52.

⁶ *Ibid.*, 169-70.

⁷ “Mansfield Joins Music Association,” *The Flashlight*, 1 December 1970, p. 4.

⁸ “Graduate Program Launched,” *The Flashlight*, 12 January 1966, p. 1.

facility included a music library, teaching studios, classrooms, two large rehearsal halls, and the Grace Steadman Theater.⁹

Band Directors

Bertram W. Francis (1912-2004) grew up in East Chicago, Indiana, where he played cornet in the East Chicago High School band (see Figures 71 and 72). Following graduation from Roosevelt High School (in East Chicago) in 1929, he enrolled at Dennison University in Granville, Ohio as a music education student. He left Dennison in 1931 and transferred to Northwestern University in Evanston, Illinois, where he completed a Bachelor of Music in Music Education degree in 1933.¹⁰



Figure 71. Photograph of Bertram Francis in his East Chicago High School Band uniform, probably taken about 1924. Used by permission of Jean Cloos.

⁹ "Butler Music Center Opens New Music Library," *Mansfield Advertiser*, 24 September 1969, p. 1.

¹⁰ Information taken from Francis's transcripts from Northwestern University, issued in 1933, and the "State Teachers College Faculty Record," issued by the MSTC in conjunction with Francis's employment in 1940. These items were in the personal collection of Francis's daughter, Jean Cloos, Wellsboro, PA.



Figure 72. Photograph of the 1924 East Chicago High School Band. Twelve-year-old Bertram Francis is shown as a cornetist in the second row, fifth from the right. Photograph used by permission of Jean Cloos.

Francis's first teaching job following graduation from Northwestern was as the public school band director in Bridgeport, Ohio from 1933-35 (see Figure 73). While in Bridgeport, Francis married his childhood girlfriend, Maurine Schubert. Like most communities during the 1930s, Bridgeport was financially devastated by the Great Depression. The local school district could afford to pay Francis only with promissory notes, which he was able to use to buy groceries and pay the rent.¹¹

¹¹ Sorensen, "The Band at Mansfield," 13-14.



Figure 73. Photograph of the Bridgeport [Ohio] High School Band under the direction of Bertram Francis (shown parading with the band in the center of the photograph, just behind the sousaphone), taken sometime between 1933 and 1935. Used by permission of Jean Cloos.

Francis left Bridgeport in 1935 to teach instrumental music in Hobart, Indiana, where he succeeded William D. Revelli, the famous bandsman who had built a national reputation for himself and the Hobart High School Band (see Figure 74). Revelli left Hobart to become the band director at the University of Michigan in 1935. Francis's Hobart band continued the tradition, established by Revelli, of excellent performances at state and national band festivals.¹²

¹² The personal collection of Francis daughter, Jean Cloos, contains a number of items from the Hobart band. A "Souvenir Program" from a 14 February 1939 Hobart High School Concert Band concert claims that the band had won the title of "National Champions" in Class B every year from 1930 to 1938, when the national contests were discontinued. A program from the band's fiftieth anniversary celebration in 1975 (at which Francis was honored) supports this claim. Also found in this collection are a number of adjudicator's comment sheets from the national contests sponsored by the National School Band Association. All scores on these sheets indicate no rating less than a "I" from a long list of noted adjudicators such as William Rivelli, Leonard Falcone, Mark Hindsley, Harold Bachman, Neil Kjos, Ernest Williams, and Edwin Franko Goldman. Goldman gave the band a "I++."

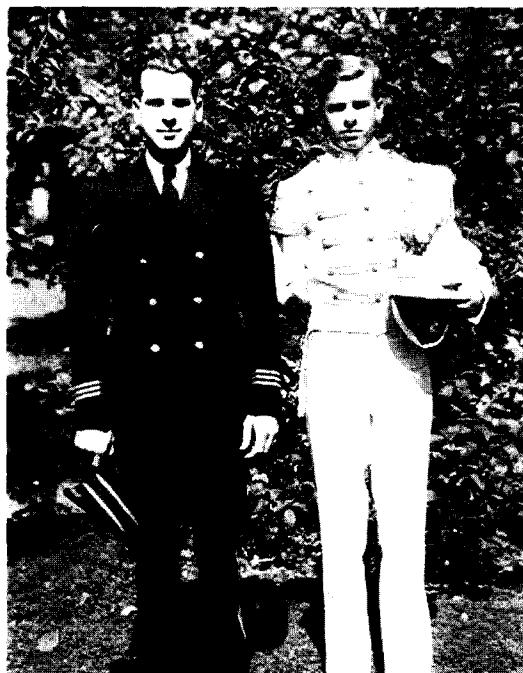


Figure 74. Photograph of Bertram Francis and an unidentified drum major of the Hobart [Indiana] High School Band, taken in October 1935. Used by permission of Jean Cloos.

Francis continued his own education while at Hobart by studying during the summers at Northwestern University. He completed his master's degree in music education in 1940.¹³

Francis began participating in state and national music organizations while in Hobart. He served as president of the Northern Indiana School Band and Orchestra Association, and held state and national offices in the National School Band Association. He also frequently adjudicated at district and state band and orchestra festivals.¹⁴

Francis went to the MSTC in 1940 to replace George Howard as Instructor of Band and Band Instruments and to replace Raven DeJarnette (who had served at the

¹³ Taken from Northwestern University transcripts issued in 1940, in the personal collection of Jean Cloos, Wellsboro, PA.

¹⁴ Sorensen, "The Band at Mansfield," 14; and information found in the "State Teachers College Faculty Record" issued by the MSTC in 1940, found in the personal collection of Jean Cloos, Wellsboro, PA.

MSTC during the 1939-40 school year only) as Director of the Music Education Department.¹⁵ According to the faculty record that he filled out his first year at the MSTC, Francis's duties included directing the symphonic band of eighty members and the marching band, teaching half-hour applied music lessons on band instruments to thirty-nine students, teaching the instrumental methods and materials course (forty-one students), sponsoring the student dance band, and supervising seven student teachers in the junior and senior high instrumental music programs. In addition to these teaching duties, he also spent more than twenty hours each week serving as the department head.

The United States' entry into World War II in 1941 had a tremendous impact on the MSTC and its band program. By 1943 student enrollment in the music department had dropped to seventy-eight, mostly women, and the size of the faculty in the department also began to drop.¹⁶ Francis's course load was altered to reflect the small enrollment and changes in faculty assignments. He was assigned to teach advanced choral conducting as well as the instrumental courses he was already teaching.¹⁷ Also in 1943, the MSTC granted five music faculty members some time away from the college in an attempt to alleviate the teacher shortage in some of the area public schools. Bertram Francis served as the music supervisor in the Blossburg, Pennsylvania schools.¹⁸

¹⁵ "Dr. DeJarnette Resigns Position at College," *Mansfield Advertiser*, 4 September 1940, p. 1; "Bertram W. Francis Instructor at College," *Mansfield Advertiser*, 7 August 1940, p. 1; and "B.W. Francis Heads Music Education," *The Flashlight*, 24 October 1940, p. 1.

¹⁶ *Annual Catalog of the Mansfield State Teachers College*, 1943-44, 20.

¹⁷ Taken from a memorandum from Dean James Morgan (who became President of the MSTC one month later) to Francis on 14 May 1943, outlining Francis's schedule for the following semester. Found in the personal collection of Jean Cloos, Wellsboro, PA. It is interesting to note that Francis made a few handwritten notes directly on the memo suggesting texts and a sequence of instruction for the advanced choral conducting class.

¹⁸ "Music Faculty Aid in War Effort," *The Flashlight*, 15 February 1943, p. 1.

William Revelli and others prominent in the national band movement, such as Frederick Fennell, Glenn Cliffe Bainum, and Walter Beeler, were proactive on musical issues during World War II.¹⁹ Revelli wrote an article, “How Music Can Help Win the War,” for the November 1942 issue of *Etude* magazine. In it he touted the power of music and music education to promote patriotism and to “develop unity, morale, spirit, and confidence.”²⁰ Francis also took similar actions at the beginning of World War II. He spoke on the role of music in wartime to the Mansfield Businessmen’s Association in 1943. In this speech he noted that music was being used in industrial settings to promote production and morale, and to reduce fatigue. Like Revelli, Francis promoted “a long-range program of music indoctrination through our present school generation.”²¹

In July of 1944, Francis was commissioned as a Lieutenant in the U.S. Naval Reserve and reported for active duty, taking a leave of absence from the MSTC (see Figure 75).²² He first served as a communications officer on a tanker transporting fuel to England, then on a troop transport shuttling troops to and from the Phillipines. In November 1945 he was assigned to the Great Lakes Separation Center as an Educational Services Officer and an officer in charge of a Civil Readjustment School. The

¹⁹ Hansen, *The American Wind Band*, 81-82.

²⁰ Ibid., 73.

²¹ “Music in the War,” *Mansfield Advertiser*, 24 February 1943, p. 1; and Bertram Francis, “The Role of Music in Wartime,” notes from a speech presented to the Mansfield (PA) Businessmen’s Association, February 1943, found in the personal collection of Jean Cloos, Wellsboro, PA. See Appendix L for a copy of the speech.

²² “Bertram W. Francis Gets Commission in Naval Reserve,” *Mansfield Advertiser*, 19 July 1944, p. 1.

assignment to the Great Lakes center was pleasing to Francis because during the war years his wife and young children were in East Chicago, only fifty miles from the base.²³



Figure 75. Photograph of Bertram Francis taken in 1945 while serving in the United States Navy. Used by permission of Jean Cloos.

A bit of scandal occurred at the end of World War II at the MSTC. As was the case in many parts of the country, servicemen were returning to positions they had previously held, sometimes with altered duties and altered pay. Francis and a handful of other faculty members who had taken leaves to serve in the war found that their positions at the MSTC had changed dramatically or, in some cases disappeared altogether. Francis had planned on returning as both the Instructor of Band and Band Instruments and the

²³ Taken from a personal letter from Francis to Harriet Gillette in March 1946, in the personal collection of Jean Cloos, Wellsboro, PA.

Director of the Music Education Department, but was informed that the department head position would remain in the hands of his replacement, Marjorie Brooks. Feeling that the loss of the department head position was a demotion with a cut in pay, Francis took his case to the University Senate. In 1947 a group of war veteran students also filed a petition to the governor of Pennsylvania concerning what they saw as the unfair treatment of Francis. After an investigation, Brooks continued as the department head.²⁴

Francis was regularly invited to guest conduct and adjudicate at local, state, and national band festivals and concerts. He was the guest conductor of the District Band in Blossburg, Pennsylvania, in April of 1942.²⁵ He also guest conducted the PMEA Northwestern District Band Festival and the first PMEA Central District Junior High School Band Festival in the spring of 1949.²⁶ In 1953 he guest conducted the Jefferson County (Pennsylvania) Band Festival and the Northumberland (Pennsylvania) Band Festival, and he adjudicated at a festival of performing bands at the Indiana (Pennsylvania) State Teachers College.²⁷ He conducted an honor wind ensemble at the PMEA conference in November 1961.²⁸ He was the guest conductor for the Connecticut

²⁴ Taken from a collection of letters from Francis to Gerald Greeley, Dr. Willis Pratt, and Harriet Gillette in the spring of 1946, found in the personal collection of Jean Cloos; and Francis Haas, "Investigation of Allegations Contained in a Petition Signed by Thirty-two Students in the Music Department of the Mansfield State Teachers College," 1947, Mansfield University Historical Archives, Mansfield, PA.

²⁵ "Area Band Instructors Named for April Event," *Mansfield Advertiser*, 1 April 1942, p. 1.

²⁶ "College Band to Present Concert," *Mansfield Advertiser*, 4 May 1949, p. 1.

²⁷ "Bertram Francis to Fill Number of Engagements," *Mansfield Advertiser*, 15 April 1953, p. 1.

²⁸ "Mr. Francis at Music Conference," *Mansfield Advertiser*, 29 November 1961, p. 1.

All-State Band in October 1969, in Storrs.²⁹ He was also the guest conductor of the band at the Tally-Ho Music Camp in Lovonia, New York, in the summer of 1956.³⁰

Francis received numerous honors while at Mansfield. In 1956 he was elected president of the Pennsylvania Bandmaster's Association, the group responsible for sponsoring the Pennsylvania State Intercollegiate Band Festival.³¹ In 1964 he was elected president of the Eastern Division of the College Band Directors National Association and served a two-year term.³² In 1965 he was elected to membership in the American Bandmasters Association.³³ In 1972 he was awarded the Distinguished Service to Music Medal by the national band fraternity Kappa Kappa Psi.

Like former Mansfield band director John Myers, Francis took part in the affairs of the local community. During his first year at the MSTC Francis spoke to the Business Men's Luncheon about music in the public schools.³⁴ That same year he spoke to the Tioga In and About Music Club regarding "Instrumental Problems"—a speech that dealt with discipline, motivation, recruiting, community support, and festival adjudication.³⁵ As mentioned above, Myers, then president of the local Business Men's Association,

²⁹ "Guest Conductor for All-State Band Meet," *Mansfield Advertiser*, 29 October 1969, p. 1.

³⁰ "Bertram Francis Director of Music Camp," *Mansfield Advertiser*, 8 August 1956, p. 1.

³¹ "Bert Francis Heads Penna. Bandmasters," *Mansfield Advertiser*, 21 March 1956, p. 1.

³² "Bandmasters Ass'n Elects Bertram Francis President," *Mansfield Advertiser*, 19 February 1964, p. 1.

³³ "Music Professor Honored," *Mansfield Advertiser*, 14 April 1965, p. 1.

³⁴ "Business Men Hear Francis," *Mansfield Advertiser*, 16 April 1941, p. 1. See Appendix J for a transcript if Francis's handwritten notes for this speech.

³⁵ Bertram Francis, "Instrumental Problems," notes from a speech given to the Tioga (PA) In and About Music Club, 20 November 1940, in the personal collection of Jean Cloos, Wellsboro, PA. See Appendix I for a copy of Francis's outline of the speech.

invited Francis to speak to the organization about the role of music in the war in 1943.³⁶

Francis also spoke numerous times to the MSTC Music Educators Club. He was a leader in the Mansfield American Legion, Lions Club, and local Baptist Church.³⁷

Francis took over the band at the Mansfield Fair from John Myers upon his arrival in Mansfield in 1940. Like Myers, Francis used college musicians in the Fair band. The band put on daily concerts in front of the grandstand at Smythe Park, and furnished music for the attractions and stage acts as needed. A 1947 *Mansfield Advertiser* article described a Fair band led by Francis and John Baynes (band director at the high school) consisting of eleven college students. The Mansfield Fair ended in 1956, ending Francis's and the MSTC's relationship with community bands.³⁸

Although he never completed a doctorate, Francis continued his education at the Eastman School of Music and at the Pennsylvania State College (now Penn State University). He took classes at Eastman in the summer of 1950 and was accepted into the Ph.D. program the following school year. However, in August 1951 he was admitted as a candidate for the Doctorate of Education degree at the Penn State College where he took education and music education courses through the summer of 1953.³⁹ According to former student and longtime friend Robert Garofalo, Francis discontinued his studies at

³⁶ "Music in the War," *Mansfield Advertiser*, 24 February 1943, p. 1. See Appendix K for a copy of Francis's notes for this speech.

³⁷ Sorensen, "The Band at Mansfield," 15.

³⁸ Bailey, *The Great Mansfield Fair*, 51-52; and "Mansfield Fair Has Another Successful Year," *Mansfield Advertiser*, 3 September 1947, p. 1.

³⁹ Taken from academic transcripts in the personal collection of Jean Cloos, Wellsboro, PA.

Penn State because “he said that he knew more than the professors over there, so he didn’t need the doctorate.”⁴⁰

Francis’s greatest contribution to the band program at the MSTC was probably the formation of the Concert Wind Ensemble (CWE) in 1954. Although print reports of the group did not appear until about 1955 and no concert programs have been located before 1956, it seems to be commonly accepted by Mansfield alumni that the wind ensemble program started in 1953. It is unclear what kind of relationship, if any, Francis had with Frederick Fennell, who started the nation’s first collegiate wind ensemble at the Eastman School of Music in September 1952. Fennell’s intention with the wind ensemble at Eastman seemed to be the creation of a new ensemble to “stimulate a new medium of musical activity.” Francis, however, seemed more inclined to develop the wind ensemble as a select, auditioned group whose main purpose would be performing more advanced music than the symphonic band was able to perform. Fennell’s wind ensemble was strictly maintained at forty-five members—with flexibility when repertoire required more or fewer instruments. The instrumentation of Francis’s wind ensemble fluctuated from forty-four to fifty members depending on the needs of the students. The smaller size of the wind ensemble was attractive to Francis because it meant he could use minimal doubling on all instruments—an important consideration at a small school—placing only the most qualified students in the ensemble.⁴¹

⁴⁰ Robert Garofalo, interview by author, tape recording, Wellsboro, PA, 2 August 2005, tape in custody of the author.

⁴¹ Fennell, *Time and the Winds*, 52; Sorensen, “The Band at Mansfield,” 16-17; and information gleaned from Concert Wind Ensemble concert programs (see Appendix B).

The smaller size of the wind ensemble was also attractive to Francis because it meant lower expenses for traveling than for the symphonic band. The CWE started taking performance tours across Pennsylvania and New York in the spring of 1953. Initially, the ensemble toured in the fall and spring semesters, but cut back to only the fall tour by the late 1960s. Francis believed that the tours were an important recruiting tool for the music department, and he began taking the “Esquires” jazz band as an added attraction.⁴²

Influenced by his years of study at Northwestern, Francis (shown in his military-style band uniform in Figure 76) brought to the MSTC marching band the “Big Ten” style of marching and drill design. He introduced a faster cadence and more “drive” from the percussion section to promote a snappier performance. While the marching band was never his main focus, Francis saw the need for a quality production at home football games.⁴³



Figure 76. Bertram W. Francis, Mansfield Band Director, 1940-1971. Used by permission of the Mansfield University Historical Archives.

⁴² Baynes, interview by author; and Garofalo, interview by author.

⁴³ Baynes, interview by author; Garofalo, interview by author; and Sorensen, "The Band at Mansfield," 17.

Francis's teaching style could be described as disciplined but not tyrannical.

Numerous alumni describe him as a patient gentleman who had high expectations for individuals and ensembles. Robert Garafalo, a 1960 MSC graduate and noted bandsman, described an incident at a football game that defined Francis's no-nonsense approach:

My freshman year, you know I was a little wild. And in the marching band, I remember, down at Smythe Park, we were in the stands. We scored a touchdown or something like that and I took my trombone and I was doing all kinds of glissandos and smears and stuff like that. He just called me aside and said, "We don't behave like that." He just knocked me down very quickly.⁴⁴

David Bailey, a 1971 MSC graduate, also told a Francis-defining story:

I was overjoyed at the end of the semester [fall 1967] when I was passing through Straughn Auditorium one morning on my way from basic I in the Arts Building to some silly Liberal Arts class in Belknap Hall. Mr. Francis stopped me as I passed his studio and said, "Dave, Stan Laktasik is going to be student teaching next term, and I'd like you to come play with the wind ensemble. Would you be interested?

"Yes!" I said, instantly and involuntarily choking a scream to a whisper. Few can imagine the elation I felt cutting classes, practicing my lesson, calling my mother, and daydreaming about being a part of "Band I."

My elation was short lived. At the first rehearsal we started with the Kabelevsky overture to "Colas Breugnon." The third cornet part has a soli with several woodwinds at the end of the second phrase. I'm sure the rehearsal didn't last eight hours, as it seemed, but I'm equally sure we had to go through that passage at least 1,000 times. After take number 557, I leaned to the second cornetist who was sitting next to me and whispered, "boy, this is a bitch," trying to loosen the tension. He, however, remained stone-faced and stared directly at Mr. Francis. No more was said and I think I blacked out after that.

As I returned my Constellation Cornet to its case after rehearsal, I felt a hand on my shoulder. It was Mr. Francis. Fearing the presence of a pink slip in his other hand, I braced myself to accept my fate. "Dave," he said, "you did well for your first rehearsal, but one thing bothers me. You talked in band today. I know you won't do that again." "No, sir, I won't," I said—and I never did.

Mr. Francis is not the kind of man who rules by intimidation. Good people seem to flock around him, and because of that one is humbled by being in such admirable company. I never feared his wrath. I only feared doing something that would disappoint him. He is the consummate teacher, conductor, musician, and

⁴⁴ Robert Garafalo, interview by author.

example of excellence. Because of such respect I could never call him "Bert." Yet it is one of the great joys of my life that I can call him friend.⁴⁵

Francis took a sabbatical leaves from the MSTC on at least one occasion. In the spring of 1964 he traveled with his family from the end of January through mid-April across the eastern part of the United States and visited band programs and music facilities at Purdue University, Indiana University at Bloomington, Furman University, Bob Jones College, the University of Georgia, Florida State University, the University of Florida, the University of Miami, the University of North Carolina, and the Mather School of Beaufort, South Carolina.⁴⁶ John Baynes assumed Francis's duties that semester.

Francis (see Figure 77) continued to direct the CWE until the fall of 1971, when he was promoted to Assistant Chairman of the music department. He continued to teach in the department, but he had to relinquish his position as conductor of the Concert Wind Ensemble to Donald Stanley.⁴⁷ Francis retired from the MSC in 1974.

⁴⁵ David Bailey, a speech written to honor Bertram Francis at the Fortieth Anniversary of the MSC Concert Wind Ensemble, 12 February 1993, personal collection of Jean Cloos, Wellsboro, Pennsylvania.

⁴⁶ Taken from notes Francis made in a travel journal, found in the private collection of Jean Cloos, Wellsboro, PA. Francis's two-and-a half month trip covered 5,854 miles and cost \$110 in gas and oil. A total of \$350 was spent on the trip.

⁴⁷ "Bertram Francis Promoted at M'sfield," *Mansfield Advertiser*, 7 April 1971, p. 1.



Figure 77. Bertram Francis with MSC orchestra director Edwin Zdzinski in 1970. Photograph from the Mansfield University Historical Archives.

Assistant Band Directors

Austin Ledwith (1909-75) (shown in Figure 78) joined the MSTC faculty in the fall of 1944 to help fill the void left by Francis during the war. A bassoonist, he had studied at Yale University, New England Conservatory, and Harvard University. He had taught at Dunbarton College, the Catholic University in Washington, D.C., and the Houston Conservatory, as well as in the public schools of Reading and Braintree, Massachusetts, and Concord, North Carolina.⁴⁸ While he was put in charge of instrumental instruction, he was not really considered a replacement for Francis, as

⁴⁸ "Austin Ledwith," *Mansfield Advertiser*, 6 September 1944, p. 1; and "Changes in the Faculty," *The Flashlight*, 14 October 1944, p. 3.

recruiting a band was nearly impossible due to the low number of students remaining at the college during the war. Instead of trying to organize a makeshift band and orchestra in 1944, Ledwith chose to put together a brass ensemble, a brass choir, and a concert group made up of stringed instruments.⁴⁹ That same semester, he also organized a six-piece all-girl dance band that performed under the name “Esquirettes.”⁵⁰ Ledwith remained at Mansfield until 1954, teaching music theory and music education courses, and directing chamber ensembles. He taught music theory at the University of Kansas until his death in 1975.⁵¹



Figure 78. Austin Ledwith, 1945. Used by permission of the Mansfield University Historical Archives.

⁴⁹ “Instrumental Groups Organized,” *The Flashlight*, 14 October 1944, p. 1.

⁵⁰ “Dance Band Organized,” *The Flashlight*, 15 November 1944, p. 1.

⁵¹ “Biography of Austin Ledwith,” in *Guide to the Austin Ledwith Collection* [on-line]; available from <http://ead.diglib.ku.edu/xml/ksrl.ua.ledwithaustin.html>; Internet; accessed 20 February 2006; and “K.U. Fine Arts Professor Austin Ledwith Dies,” (obituary), from the University of Kansas Division of Information, Lawrence, KS.

John Baynes (1920-) was born in Mansfield where he attended elementary and secondary schools. In the ninth grade he started playing in the Young People's Band, organized by Hack Swain. He graduated from Mansfield High School in 1936 as an accomplished tuba player, having participated in several district and state music festivals and honor bands. He received his B.S. degree in public school music from the MSTC in 1940, having played under John Myers and George Howard. After teaching public school music in Bethel, Pennsylvania for two years, he entered the Army Air Force in 1943. He received an honorable discharge at the rank of lieutenant after three years of service and went to the University of Michigan, where he obtained a master's degree in music.⁵²

Baynes (shown in Figure 79) was appointed supervisor of music at Mansfield High School in the fall of 1946.⁵³ His position of supervisor meant that he served on both the school district and college faculties. At that time teachers had to have three years of teaching experience and a master's degree to be hired onto the college staff, so he spent his first year teaching exclusively at the high school and finishing his degree at Michigan. Because all public schools in Mansfield were associated with the MSTC, the school district paid the minimum salary for supervisors, and the state made up the difference between the school district salary and the college salary scale. Baynes supervised instrumental music student teachers and taught the instrumental methods course, "Instrumental Music in the Public Schools."⁵⁴

⁵² Baynes, interview by author; and "Supervisor of Music in Senior High School," *Mansfield Advertiser*, 26 June 1946, p. 1.

⁵³ "Supervisor of Music in Senior High School," *Mansfield Advertiser*, 26 June 1946, p. 1.

⁵⁴ John Baynes, interview by author.



Figure 79. John Baynes, ca. 1969. Used by permission of the Mansfield University Historical Archives.

When the MSTC evolved into the MSC in 1960 the local school district took full control of all of the public schools. Baynes, like all supervisors who had been under dual contracts, began working exclusively for the state college system. He spent the 1959-60 school year in residence at Boston University, where he received his doctorate in 1963. When he returned to Mansfield, he spent the 1960-61 school year in charge of the public school music program. In 1961 he began working at the college full time, teaching instrumental techniques classes, private lessons, supervising instrumental music student teachers, and conducting the Varsity Band, the second band to the CWE. In addition, he assisted Francis with the marching band and eventually took over the direction until 1966. In the Spring of 1964, Baynes also directed the CWE while Francis was on a sabbatical leave.⁵⁵

⁵⁵ Ibid.

Baynes served as chairman of the MSC music department from 1966-77. From 1977-79 he was Acting Vice-President of Academic Affairs at the college. Baynes (shown in Figure 80) retired from the MSC in 1979.⁵⁶



Figure 80. John Baynes receiving the Outstanding Alumni Award from Tom Wierbowski (class of 1968 and eventual Mayor of Mansfield) in 1979. Used by permission of the Mansfield University Historical Archives.

R. Winston Morris served on the MSC faculty in the spring 1966 semester. He taught all of the brass instruments, with an emphasis on low brass, conducted the brass choir, and coached brass chamber ensembles.⁵⁷ Having just completed his master's degree at the Indiana University (Bloomington), MSC was his first college teaching position. In line to take over the second band and the marching band following Baynes'

⁵⁶ Ibid.

⁵⁷ "Brass Ensemble Performs Sunday," *Mansfield Advertiser*, 30 March 1966, p. 1.

acceptance of the department chair position, Morris reconsidered his opportunities. About the position he later reminisced, “That job, in the fall was going to involve marching band. I like band, but I like concert band, so I said, ‘I’m out of here.’” He returned to Indiana to work on a doctorate. In 1967 Morris began working as the tuba professor at Tennessee Technological University, where he started the highly regarded Tennessee Tech Tuba Ensemble, and was one of the founders of the professional tuba organization, the Tubist Universal Brotherhood Association.⁵⁸

Don Stanley went to the MSC in the fall of 1966 to replace Morris and take over the symphonic and marching bands. He had grown up in Mansfield, Ohio, which he claims played a significant role in his initial attraction to the MSC. He graduated from Madison High School, in Mansfield, Ohio in 1955 and went to Ohio State University, where he received a bachelor’s degree in music education in 1959. Following three years of public school teaching in Milan, Ohio, he went to Ohio University in Athens to work on a master’s of fine arts degree in performance [tuba] and pedagogy, which he completed in 1964. His first college position was at Kearney State College in Nebraska (now the University of Nebraska at Kearney), where he remained until accepting the position at the MSC.⁵⁹

Stanley (shown in Figure 81) was attracted to the MSC because the larger faculty (there were only seven faculty members at Kearney) meant that he would be able to specialize and focus his teaching in certain areas. His first teaching duties included all

⁵⁸ R. Winston Morris, “Oral History Interview of Mr. R. Winston Morris,” interview by Carole Nowicke, as part of the Indiana University Tuba-Euphonium Oral History Project, Bloomington, Indiana, 28 June 2002.

⁵⁹ Don Stanley, interview by author, tape recording, Selinsgrove, PA, 6 July 2005, tape in custody of the author.

the low brass, the symphonic and marching bands, and some brass techniques courses. During the 1966-67 school year, he also taught the percussion studio, as a specialized percussion teacher was not hired until 1967. In 1969 Stanley added the CWE to his load while Francis took a sabbatical leave.⁶⁰



Figure 81. Donald Stanley, about 1969. Used by permission of the Mansfield University Historical Archives.

Richard Talbot (shown in Figure 82) joined the MSC band program in 1967. He had grown up in Marshalltown, Iowa where he started playing percussion with the local semiprofessional municipal band while still in high school. He left Iowa to join the Navy and attended the Navy School of Music. Upon graduation, he was assigned to a unit band with the Sixth Fleet. After leaving the Navy, Talbot attended the Iowa State Teachers College (now the University of Northern Iowa), where he received a bachelor's degree in music education in 1957. Following six-and-a-half years of teaching public school music

⁶⁰ Ibid.

in Conrad, Iowa and three years in Marshalltown, Iowa, he used a teachers' clearinghouse to search for a college teaching position.⁶¹



Figure 82. Photograph of Richard N. Talbot from the 1973 MSC bands brochure. Used by permission of the Mansfield University Historical Archives.

Talbot was attracted to Mansfield because it seemed to be the size of school and type of town where he and his wife could raise a family. He was assigned to assist with the marching and symphonic bands and teach the percussion studio. He was also charged with the responsibility of turning the Esquires dance band into a concert ensemble that could be placed into the college curriculum. In addition, Talbot re-organized the Varsity Band, a non-audition, all-campus band. The Varsity Band also provided an opportunity

⁶¹ Richard Talbot, interview by author, tape recording, Mansfield, PA, 8 July 2005, tape in custody of the author; and "Fifty New Instructors Complete Faculty Roster," *The Flashlight*, 8 November 1967, p. 7.

for music students to play secondary instruments, similar to the MSTC Second Band of the 1920s and 30s. Talbot's other duties included teaching the Instrumental Music in the Public Schools course and, for one year, teaching the clarinet studio.⁶²

In 1970-71 Stanley took two summers and a full school year to work on a doctorate at the University of Colorado. Tom Main was brought in to teach the low brass studio and Talbot assumed direction of the marching and symphonic bands. When Stanley (shown in Figure 83) returned in the fall of 1971, Francis relinquished the CWE to accept the position as Assistant Chairman of the Music Department. Stanley took control of the wind ensemble and Talbot took over the marching and symphonic bands. Both Stanley and Talbot remained at Mansfield until retiring in 1991.⁶³ Stanley's accomplishments with the CWE and Talbot's work with the Mountie Band from 1971 to 1991 were both considerable and significant to the Mansfield community and the advancement of wind bands, but their accomplishments will be left to future research.

⁶² Richard Talbot, interview by author.

⁶³ Don Stanley, interview by author; and Richard Talbot, interview by author.



Figure 83. Donald Stanley working with a group of Symphonic Band students in 1970. Use by permission of the Mansfield University Historical Archives.

Bands at the Teachers College and State College

When Bertram Francis took over the band program at the MSTC in 1940, the Symphonic Band was the primary ensemble. In 1953 he started the Concert Wind Ensemble using a smaller and more select instrumentation, and the Symphonic Band became the second band. Through Francis's tenure at Mansfield the marching band was an important part of the band program, and an ensemble in which all students involved in the band program participated.

Symphonic Band

When Francis took over for Howard the 1940-41 Symphonic Band (shown in Figure 84) had approximately sixty-five members, down considerably from the 1939-40

band of almost 100. The band continued performing concerts each semester and on baccalaureate Sunday during commencement weekend.⁶⁴



Figure 84. 1941 MSTC Symphonic Band in Straughn Hall. Used by permission of the Mansfield University Historical Archives.

Radio broadcasts had become an important tool in the promotion of MSTC bands. The 1941-42 Symphonic Band performed on an April radio broadcast over WENY, an Elmira station of the Mutual Broadcasting System (MBS), originating from Straughn Hall.⁶⁵ The band also continued playing during commencement week.⁶⁶ In 1942-43, the Symphonic Band (shown in Figure 85) continued to broadcast over WENY from Straughn Hall.⁶⁷

⁶⁴ "Band Concert," *Mansfield Advertiser*, 21 May 1941, p. 1.

⁶⁵ *Mansfield Advertiser*, 8 April 1942, p. 1.

⁶⁶ "Baccalaureate," *Mansfield Advertiser*, 20 May 1942, p. 1.

⁶⁷ *Mansfield Advertiser*, 13 January 1943, p. 1; and "Music Education Department Sponsors Broadcast on January 21," *The Flashlight*, 19 January 1943, p. 4.

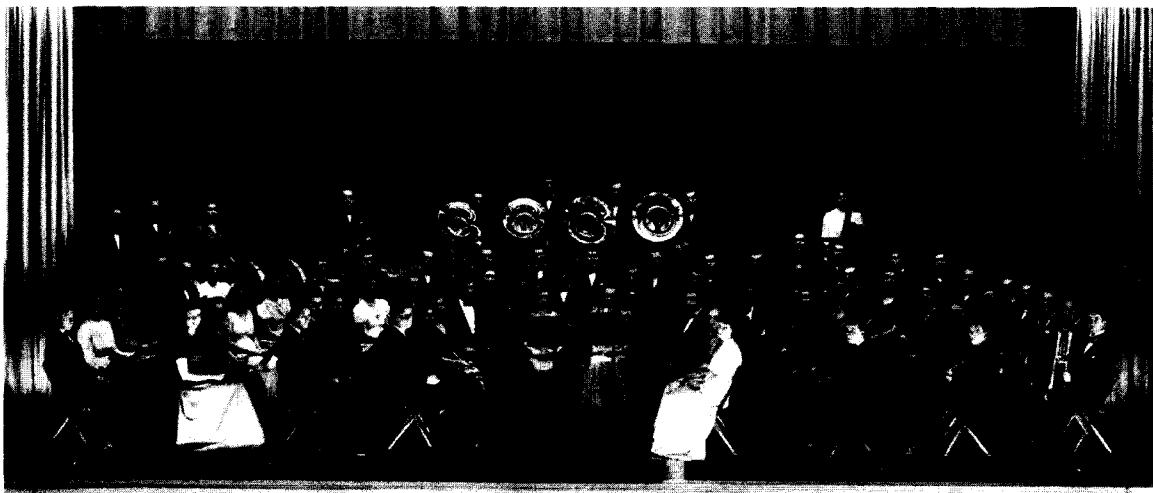


Figure 85. 1942-43 MSTC Symphonic Band. Used by permission of the Mansfield University Historical Archives.

As enrollment at the MSTC continued to drop due to the war, the ensemble directors and school administration put out a call to all qualified students urging them to join any of the musical organizations on campus:

Regular rehearsals are now underway for band, orchestra, and chorus. All organizations are shaping up well in spite of the relatively small groups. "Quality, not quantity" is the motto of the Music Educators this year.⁶⁸

The 1944 MSTC Symphonic Band (see Figure 86) was made up almost entirely of women:

That last band concert goes to prove the old adage, "Where there's a will, there's a way!" The band and its director, Mr. Francis, deserve much credit for a fine performance.⁶⁹

⁶⁸ "Music Musings," *The Flashlight*, 15 October 1943, p. 3.

⁶⁹ "Music Musings," *The Flashlight*, 29 March 1944, p. 3.



Figure 86. A 1943-44 MSTC Symphonic Band rehearsal in Straughn Hall, under Bertram Francis. Used by permission of the Mansfield University Historical Archives.

Enrollment in the music department was reported to be thirty-three in the 1944 university catalog.⁷⁰ During the 1944-45 school year, Austin Ledwith took over as the instrumental director, and, as mentioned above, the band and orchestra were replaced with smaller ensembles:

Mr. Austin Ledwith, new instrumental director, has dispensed with an organized concert band and orchestra this year because of the small enrollment in the music department. In its place, he has formed three separate groups, the woodwind choir, the brass ensemble, and the concert group, consisting of string instruments.⁷¹

In 1946 war veterans began returning to colleges and universities all over the country. Many of these veterans received "G.I. Bill" financial aid to resume (or begin) their studies.⁷² The 1946-47 MSTC Symphonic Band photograph shown in Figure 87 shows the return of a large ensemble (approximately fifty members) to the MSTC, including a number of male students.

⁷⁰ *Annual Catalog of the Mansfield State Teachers College*, 1944-45, 20.

⁷¹ "Instrumental Groups Organized," *The Flashlight*, 14 October 1944, p. 1.

⁷² McCarrell, "College Bands," 125.



Figure 87. 1946-47 MSTC Symphonic Band. Used by permission of the Mansfield University Historical Archives.

The 1946-47 Symphonic Band resumed Sunday afternoon commencement concerts in May of that year.⁷³ The 1947-48 Symphonic Band (shown in Figure 88) broadcast a concert from Straughn Hall on WENY in December 1947. The broadcast was sponsored by the Arctic League of Elmira to raise funds for Christmas baskets for the needy.⁷⁴ The commencement concert was also held in May 1948.⁷⁵



Figure 88. The 1947-48 MSTC Symphonic Band in Straughn Hall. Used by permission of the Mansfield University Historical Archives.

⁷³ "Band Concert," *Mansfield Advertiser*, 28 May 1947, p. 1.

⁷⁴ "State Teachers College Band to Broadcast," *Mansfield Advertiser*, 10 December 1947, p. 1.

⁷⁵ "Band Concert," *Mansfield Advertiser*, 26 May 1948, p. 1.

The 1948-49 Symphonic Band presented concerts in Williamsport and Nicholson.⁷⁶ *Flashlight* accounts reported that the seventy-one-piece band refocused on concert material after the 1949 football season, playing on a college assembly late that December.⁷⁷ The 1949-50 Symphonic Band (see Figure 89) continued its tradition of putting on a Sunday afternoon concert during commencement weekend.⁷⁸



Figure 89. The 1949-50 MSTC Symphonic Band in Straughn Hall. Used by permission the Mansfield University Historical Archives.

The 1950-51 Symphonic Band performed in Blossburg, Pennsylvania, in January.⁷⁹ The band also played a lengthy college assembly concert in February of 1951 and a concert in late May.⁸⁰ The 1952-53 Symphonic Band performed concerts in

⁷⁶ "College Band to Present Concert," *Mansfield Advertiser*, 4 May 1949, p. 1.

⁷⁷ "College Band to Give Concert for Assembly," *The Flashlight*, October 1949, p. 4; and "Symphonic Band Plays," *The Flashlight*, December 1949, p. 4.

⁷⁸ "Commencement Concerts," *Mansfield Advertiser*, 30 May 1951, p. 1.

⁷⁹ "Concert Band Presents Concert in Blossburg," *The Flashlight*, January 1951, p. 2.

⁸⁰ "Symphonic Band Concert Held in Assembly," *The Flashlight*, February 1951, p. 4; and "Band Gives Final Concert," *The Flashlight*, 22 May 1951, p. 2.

Arkport, New York, and Williamsport, Pennsylvania.⁸¹ It also continued to play open air commencement week concerts.⁸²

John Baynes took over the direction of the Symphonic Band in 1961, when he left the high school and joined the MSC faculty fulltime. In February of 1963 the MSC Second Band (as it was identified in the concert program and in a *Flashlight* article) gave a concert at a college assembly. The second band, much larger than the wind ensemble, was essentially the concert equivalent of the marching band.⁸³ A *Mansfield Advertiser* article also reported that Baynes conducted the Symphonic Band in a concert in the spring of 1964.⁸⁴

A *Flashlight* announcement in April of 1965 called for students who played clarinet, French horn, baritone, or tenor saxophone to come participate in the Symphonic Band. The band seemed to have an abundance of trumpets and trombones. An outdoor concert on the green in front of the Arts Building had been planned for May. Baynes rehearsed the group at four o'clock on Wednesday and Friday afternoons.⁸⁵

Don Stanley took over the Symphonic Band in the fall of 1966. A January 1967 newspaper article reported that the band of eighty members, under Stanley, performed on an assembly concert.⁸⁶ In April of that same year the band presented another concert with Stanley conducting. Benjamin Husted, who taught music theory on the MSC

⁸¹ "Bertram Francis to Fill Number of Engagements," *Mansfield Advertiser*, 15 April 1953, p. 1.

⁸² "Commencement Week," *Mansfield Advertiser*, 20 May 1953, p. 1.

⁸³ "MSC Second Band Presents Concert," *The Flashlight*, 11 February 1963, p. 8.

⁸⁴ "Band Concerts to be Given," *Mansfield Advertiser*, 29 April 1964, p. 1.

⁸⁵ "76 Trombones But No Clarinets," *The Flashlight*, 5 April 1965, p. 3.

⁸⁶ "Symphonic Band to be Presented," *The Flashlight*, 14 December 1966, p. 1.

faculty, conducted his own composition, *Equivoque*. Richard Kemper, also on the MSC music faculty, conducted Vincent Persichetti's *Bagatelles for Band*.⁸⁷ In May the band presented a "Concert on the Green," made up mostly of lighter repertoire, on the lawn of the Arts Building.⁸⁸

Richard Talbot joined the band staff in 1967 as an assistant director of the symphonic and marching bands. The sixty-five-piece ensemble presented a concert in April 1968, under Stanley, that featured Kent Hill (organ professor at the MSC) performing Haydn Wood's *Mannin Veen* with the band.⁸⁹ The annual "Concert on the Green" continued that year and again in 1969, on the Arts Building lawn.⁹⁰

The Butler Music Center, along with the Steadman Theater, was dedicated in the fall of 1969. The first Symphonic Band concert in the new theater occurred in January 1970 with Stanley conducting the band of fifty-seven members (shown in Figure 90).⁹¹ Stanley also conducted the Symphonic Band in a concert in April 1970.⁹²

⁸⁷ "Band Concert," *Mansfield Advertiser*, 29 March 1967, p. 1; and "Symphonic Band," *The Flashlight*, 5 April 1967, p. 1.

⁸⁸ "Open-Air Concert Accents Weekend," *The Flashlight*, 3 May 1967, p. 1.

⁸⁹ "Band Presents Spring Concert," *The Flashlight*, 8 April 1968, p. 1.

⁹⁰ "Symphonic Band Slates Concert," *The Flashlight*, 8 May 1968, p. 1; and "Symphonic Band," *The Flashlight*, 7 May 1969, p. 3.

⁹¹ "Band," *Mansfield Advertiser*, 6 January 1970, p. 1.

⁹² "Symphonic Band Presents A Spring Band Concert," *The Flashlight*, 21 April 1970, p. 1.

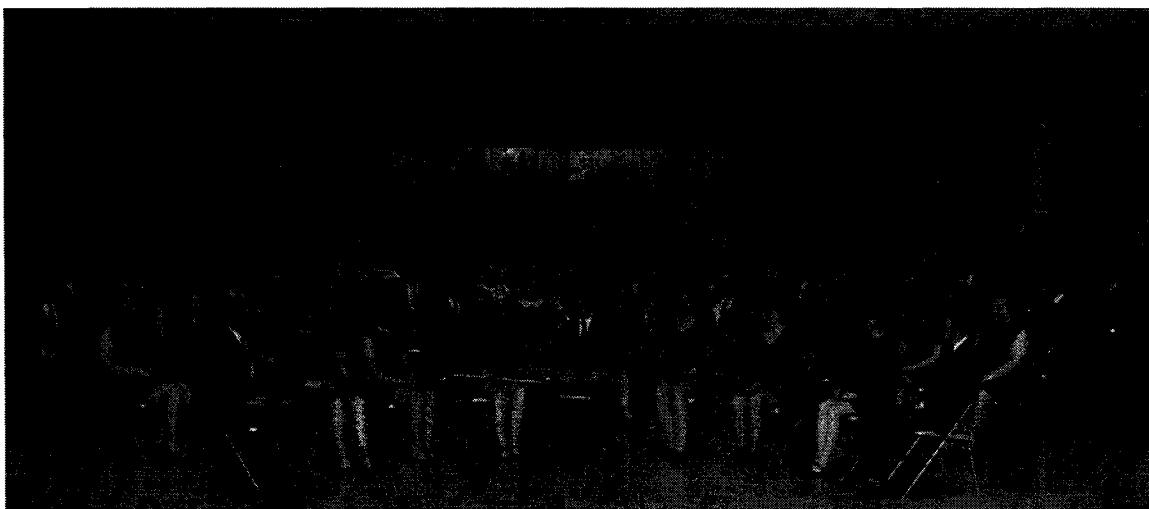


Figure 90. 1969-70 MSC Symphonic Band. Used by permission of the Mansfield University Historical Archives.

February 1970 featured a concert by the Varsity Band, a new organization under the direction of Talbot. "This organization is comprised of 76 members from all departments on campus and membership is open to anyone who enjoys performing with a concert band." The program included marches, light contemporary concert works, and selections from Broadway musicals.⁹³

Talbot took over direction of the Symphonic Band in the fall of 1970, when Stanley took a year-long leave to pursue doctoral studies at the University of Colorado. He continued directing the Varsity Band and Symphonic Band in 1971 when Stanley assumed the leadership of the CWE.⁹⁴

Concert Wind Ensemble

The popular notion among Mansfield alumni and local lore is that the MSTC Concert Wind Ensemble began in the fall of 1953. No concert programs, personnel lists, or other printed accounts were found in this research to support the claim of 1953 as the

⁹³ "Varsity Band to Perform," *Mansfield Advertiser*, 18 February 1970, p. 1.

⁹⁴ "Musical Specials Planned at MSC," *Mansfield Advertiser*, 12 May 1971, p. 7.

starting year. The first printed reference to a MSTC “concert wind ensemble” was made in a *Flashlight* article regarding the spring 1955 tour. According to the article, Francis had started the ensemble the previous semester (fall 1954), separate from the Symphonic Band, and had first performed on a college assembly. The first tour took the ensemble to northwestern Pennsylvania: Otto Township, Smethport, and Coudersport. The ensemble traveled by personal cars, leaving early in the morning and returning late that same evening.⁹⁵

As has been previously mentioned, Francis’s attraction to the wind ensemble concept was based on two principles. First, the smaller ensemble’s minimal doubling on parts allowed for a more selective process when auditioning personnel. Francis was able to play more advanced music with the ensemble than had been possible with the Symphonic Band. Simply put, he needed to have fewer “elite” performers on each instrument to organize an “elite” ensemble. He kept the forty-five-piece instrumentation of the wind ensemble relatively consistent, fluctuating from forty-four to fifty-one members. More often than not, he chose personnel for the ensemble based on student needs and strengths, allowing for additional doubling of parts.

Second, the size of the wind ensemble allowed Francis to travel with easier logistics and less expense. He continued George Howard’s practice of going on regular tours with the bands and presenting regular radio broadcasts. These regular tours served as recruiting tools to attract new students and motivational tools for higher achievement from the ensemble. As will be seen, these tours would become the cornerstone of the CWE’s activity.

⁹⁵ “Concert Wind Ensemble Goes West,” *The Flashlight*, 25 January 1955, p. 1.

In the fall of 1955 the CWE gave concerts in Bath, New York, and New Milford and Susquehanna, both in Pennsylvania. Luther Hoffman, 1953 MSTC graduate and former drum major was the band director host at Haverling Central School for the Bath concert.⁹⁶

The forty-four members of the spring 1956 CWE toured to northeast Pennsylvania, performing concerts in West Pittston, Scranton, Wilkes-Barre, and Wyalusing. This was the first overnight tour made by the ensemble. The CWE also played concerts later in the semester in Simpson and Shinglehouse, Pennsylvania.⁹⁷

The fall 1956 tour took the forty-four pieces of the CWE to Jersey Shore High School, Lock Haven State Teachers College, and Bellefonte High School, all in Pennsylvania.⁹⁸ They played an assembly concert a few weeks later that featured arrangements by MSTC students Richard Perry and Anthony Strupcewski.⁹⁹

Beginning in 1958, Francis held open band rehearsals each spring with the CWE as a nucleus and high school students integrated into the ensemble. The purpose of the rehearsal was to prepare the high school students on the music for the district band festival that was to be held later in the month. That first year nearly seventy high school students from twenty-three schools participated in the event.¹⁰⁰ Some 138 high school students representing twenty-four high schools attended in 1960.¹⁰¹

⁹⁶ "Wind Ensemble Takes Trip," *Mansfield Advertiser*, 16 November 1955, p. 1.

⁹⁷ "Conc't Wind Ensemble Tours Wilkes-Barre Scranton Area," *The Flashlight*, 27 April 1956, p. 1.

⁹⁸ "College Ensemble to Give Concert," *Mansfield Advertiser*, 24 October 1956, p. 1; and "Ensemble Gives Varied Program," *The Flashlight*, 27 November 1956, p. 1.

⁹⁹ "Band Gives MSTC Assembly Concert," *Mansfield Advertiser*, 5 December 1956, p. 1.

¹⁰⁰ "Open Band Rehearsal Held," *Mansfield Advertiser*, 2 April 1958, p. 1.

The CWE, along with the Esquires, traveled to Montgomery, Port Allegany, Warren, and Johnsonburg, all in Pennsylvania, in March 1959.¹⁰² They also put on a college assembly program in April of that same year.¹⁰³

The fall 1959 CWE tour included Montoursville, Selinsgrove, Muncy, Montgomery, and Mifflinburg, Pennsylvania.¹⁰⁴ In addition to these concerts the group performed at Canton High School for the dedication of a new auditorium.¹⁰⁵

The spring 1961 tour took the CWE and the Esquires to Bath, New York, to Haverling High School.¹⁰⁶ There was a two-day tour in April to Wellsboro, Canton, Lock Haven, South Williamsport, and Wilkes-Barre, Pennsylvania.¹⁰⁷ The ensemble continued to hold open band rehearsals in the spring to prepare local high school students who had been chosen to represent their schools in district band festivals.¹⁰⁸

The 1961 fall tour took the CWE to six central Pennsylvania high schools in two days. The ensemble performed on the first day at Jersey Shore, Bellefonte, and Huntington, the second day they traveled to Lewistown, Yeager town, and Selinsgrove.¹⁰⁹

¹⁰¹ "Band Clinic at MSC Well Attended," *Mansfield Advertiser*, 20 January 1960, p. 1; and "Concert Wind Ensemble Hosts Area Students," *The Flashlight*, 19 January 1960, p. 4.

¹⁰² "College Music Groups Travel to Montgomery," *The Flashlight*, 20 March 1959, p. 2; and "Wind Ensemble on Tour," *Mansfield Advertiser*, 11 March 1959, p. 1.

¹⁰³ "Wind Ensemble Performs In Straughn Auditorium," *The Flashlight*, 30 April 1959, p. 8.

¹⁰⁴ "Wind Ensemble Toured Area," *The Flashlight*, 28 October 1959, p. 8.

¹⁰⁵ "Fall Concert Tour and Assembly Given," *The Flashlight*, 23 November 1959, p. 5.

¹⁰⁶ "Ensemble Completes Assembly Concert," *The Flashlight*, 13 March 1961, p. 5.

¹⁰⁷ "Band Tours Area Schools," *The Flashlight*, 17 April 1961, p. 4.

¹⁰⁸ "MSC Sponsors Band Clinic," *The Flashlight*, March 13 1961, p. 3.

¹⁰⁹ "Wind Ensemble on Penna. Tour," *Mansfield Advertiser*, 1 November 1961, p. 1.

The group also gave a performance for prospective MSC students as part of the “Day at College” program in October.¹¹⁰ On November 30 the CWE performed at the Pennsylvania Music Educators Association convention at The Forum in Harrisburg.¹¹¹

In the spring of 1962 the CWE traveled to Troy, Pennsylvania to play an afternoon concert for members of the regional All-State High School Band and their directors.¹¹² The fall 1962 tour went to Mill Hall, State College, Bellefonte, and Phillipsburg, all in central Pennsylvania.¹¹³ The Esquires once again toured with the CWE and played a special engagement at the HUB on the Penn State campus the evening the groups were in State College.¹¹⁴

The CWE toured to Clarks Summit, Pennsylvania and performed six concerts in the Allentown area during the spring 1963 tour.¹¹⁵ John Baynes took over the wind ensemble for the spring 1964 semester, while Francis was on sabbatical.¹¹⁶ In the fall of 1964 the CWE toured the Harrisburg, Pennsylvania area – Millerstown, Camp Hill, Middletown, and Harrisburg.¹¹⁷

The fall 1965 trip was comprised of a three-day tour through eastern Pennsylvania. The CWE performed eight programs in Wyalusing, Bethlehem,

¹¹⁰ “Band to Perform for College Day,” *The Flashlight*, 9 October 1961, p. 8.

¹¹¹ Ibid.

¹¹² “Regional Festival Hosts Concert Band,” *The Flashlight*, 5 March 1962, p. 8.

¹¹³ “MSC Band Toured Last Week,” *Mansfield Advertiser*, 21 November 1962, p. 1.

¹¹⁴ “Band Tour Slated for November 15 & 16,” *The Flashlight*, 12 November 1962, p. 7.

¹¹⁵ “MSC Wind Ensemble on Spring Tour,” *Mansfield Advertiser*, 20 March 1963, p. 1.

¹¹⁶ “Band Concerts to be Given,” *Mansfield Advertiser*, 29 April 1964, p. 1.

¹¹⁷ “MSC Band on Tour,” *Mansfield Advertiser*, 25 November 1964, p. 1.

Allentown, and surrounding towns. The ensemble that year was comprised of fifty-one members.¹¹⁸

The CWE performed seven concerts in Pennsylvania's Northern Tier in the spring of 1966. Concerts were held in Wellsboro, Kane, Youngsville, Smethport, Coudersport, and Port Allegany.¹¹⁹

The fall 1966 CWE, along with the Esquires, toured Lewisburg, Catawissa, Shamokin, Royersford, New Tripoli, Northampton, and Blossburg. The ensemble of fifty members also played at the Pennsylvania Music Educators Association conference in Harrisburg that semester.¹²⁰ The fall 1967 CWE, made up of forty-nine musicians, made six appearances in Troy, Sayre, Athens, East Smithfield High School, Northeast Bradford High School as part of the annual tour.¹²¹

Stanley took over direction of the CWE (shown in Figure 91) during the 1968-69 school year, replacing Francis who was on sabbatical. The forty-seven-piece ensemble toured Montoursville, Elizabethville, Valley View, Reinerton, Catawissa, and Bloomsburg State College.¹²² Stanley also took the ensemble on a short, two-day tour in the spring semester of 1969, when they traveled to northeastern Pennsylvania.¹²³

¹¹⁸ "MSC Wind Ensemble Tours Local Schools," *The Flashlight*, 15 November 1965, p. 1.

¹¹⁹ "Ensemble Makes Spring Tour," *Mansfield Advertiser*, 30 March 1966, p. 1.

¹²⁰ "Wind Ensemble in Sunday Concert," *Mansfield Advertiser*, 16 November 1966, p. 1; and "Concert Wind Ensemble to Begin Tour Tomorrow," *The Flashlight*, 16 November 1966, p. 1.

¹²¹ "Wind Ensemble Schedules Fall Tour," *The Flashlight*, 8 November 1967, p. 5.

¹²² "Wind Ensemble in Concert Sunday," *Mansfield Advertiser*, 13 November 1968, p. 1; and "Sunday a Drag? Go to Concert," *The Flashlight*, 13 November 1968, p. 1.

¹²³ "Wind Ensemble Presents Concert," *The Flashlight*, 23 April 1969, p. 4.

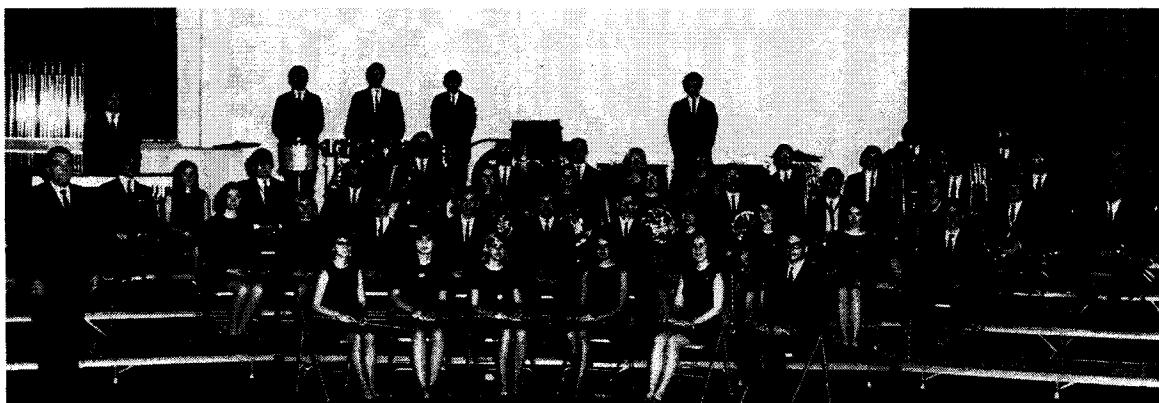


Figure 91. The 1968-69 MSC Concert Wind Ensemble, under the direction of Donald Stanley. Used by permission of the Mansfield University Historical Archives.

Francis returned to the MSC in the fall of 1969 and resumed his position with the CWE. The final concert of the fall semester was held in the music department's new music center in the newly dedicated Steadman Theater. The ensemble took a three-day tour of southeastern Pennsylvania, playing in Allentown, Tamaqua, Orefield, New Tripoli, Emmaus, and Coopersburg,¹²⁴ and performed their spring concert in Steadman Theater.¹²⁵

The fall 1970 CWE tour took the ensemble Danbury, New Milford, Litchfield, Winsted, Naugatuk, all in Connecticut, and Carmel, New York. The band of forty-seven pieces was directed by Francis.¹²⁶ This would be his final tour with the CWE as he relinquished the directorship of the ensemble the following year to accept an administrative position in the music department.

¹²⁴ "Concert Band in Program," *Mansfield Advertiser*, 12 November 1969, p. 1; and "Fall Band Concert Slated for Sunday," *The Flashlight*, 12 November 1969, p. 4.

¹²⁵ "Wind Ensemble Presents Sunday Afternoon Concert," *The Flashlight*, 7 April 1970, p. 1.

¹²⁶ "Band Concert," *Mansfield Advertiser*, 11 November 1970, p. 1; and "Concert Group Begins Tour," *The Flashlight*, 10 November 1970, p. 1.

Marching Band

Francis became the leader of the marching band as part of his position when he arrived in Mansfield in 1940. While the marching band was never his primary focus as a musician or music teacher, he understood the importance of the ensemble. Francis's experience with Big Ten bands at Northwestern University influenced his approach to teaching marching style and ensemble precision. The 1940 marching band (shown in Figure 92) was under the leadership of Rita Strangfeld. Band members continued to wear the cape-overlay uniforms that had been purchased ten years earlier by John Myers.



Figure 92. Four photographs of the 1940 MSTC marching band. Used by permission of Rita (Strangfeld) Bjork.

Intercollegiate athletics at the MSTC were discontinued during the years 1942-46. No records of marching band activity were found for those years, but Francis reorganized the marching band for the 1946-47 academic year. The band participated in the

Mansfield Halloween parade.¹²⁷ Figure 93 shows the MSTC marching band putting on an exhibition at Smythe Park in Mansfield.



Figure 93. 1946-47 MSTC marching band in exhibition at Smythe Park in Mansfield. Used by permission of the Mansfield University Historical Archives.

Reportedly, the 1948-49 marching band (shown in Figure 94) was quite proud of its new, tailored, red and black uniforms, with “sparkling white” uniforms for the majorettes and drum major.¹²⁸ A *Flashlight* article claimed that the concert band “changes its status for the football season to a marching band.”¹²⁹ The 1948-49 marching band participated in the Mansfield Halloween and Santa Claus parades and played at the opening of the drive to build a community pool.¹³⁰ As well as playing at all of the home football games, the band traveled with the football team to Lock Haven, Pennsylvania. A

¹²⁷ “Halloween Parade,” *Mansfield Advertiser*, 16 October 1946, p. 1.

¹²⁸ “New Band Uniforms,” *The Flashlight*, November 1948, p. 3; and “Band Uniforms,” *The Flashlight*, November 1948, p. 4.

¹²⁹ “Column Right!!” *The Flashlight*, October 1948, p. 4.

¹³⁰ “Parade Proclaimed Very Successful,” *Mansfield Advertiser*, 3 November 1948, p. 1; “Santa Claus Arrived with Big Parade,” *Mansfield Advertiser*, 15 December 1948, p. 1; and “College Band to Present Concert,” *Mansfield Advertiser*, 4 May 1949, p. 1.

Mansfield Advertiser article described the marching band's halftime performance at the 1948 Homecoming football game:

During the half, the marching band held the attention of the audience by displaying an excellent performance of marching and musical selections. The band marched to the far side of the field and honored the opponents by forming the letters E.S. [East Stroudsburg University]. Returning to our own side of the field the band formed our letter M and played our Alma Mater.¹³¹

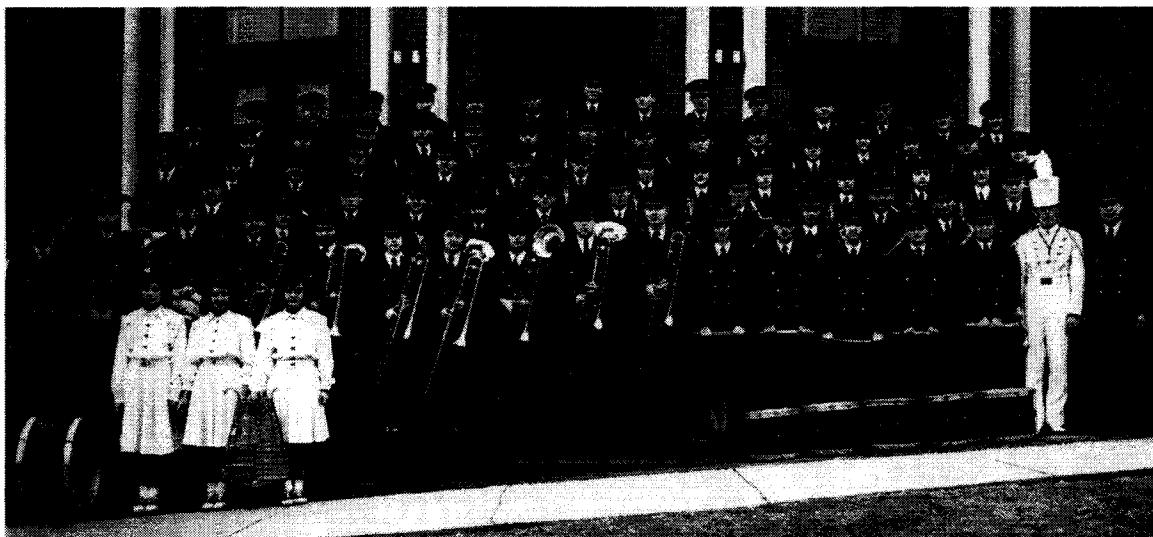


Figure 94. The 1948-49 MSTC Marching Band. Used by permission of the Mansfield University Historical Archives.

The 1949-50 marching band played at all home football games and traveled with the football team to Berwick, Pennsylvania, for the Bloomsburg game. Ray Burbick was the drum major.¹³² Following the football season, the band went back to focusing on symphonic music.¹³³

The 1950-51 eighty-piece marching band won first place at the Wellsboro Fireman's Parade in October. It also marched in the Pennsylvania Week Parade in

¹³¹ "Students Elect 1948 Football Queen," *Mansfield Advertiser*, 10 November 1948, p. 1.

¹³² "Mr. Francis Planning Many New Drills for Marching Band," *The Flashlight*, September 1949, p. 3.

¹³³ "College Band to Give Concert for Assembly," *The Flashlight*, October 1949, p. 4.

Williamsport and the Mansfield's Halloween Parade that same month.¹³⁴ The band traveled with the football team to Lock Haven and again to Berwick for the Blossburg game.¹³⁵ A *Flashlight* article referred to the bands marching style:

The Marching Band at present is executing different formations at practically every game, therefore, this means much work for both the director and the members. Twice a week you may find the band at Smythe Park undertaking new formations and drills under the leadership of Mr. Francis. For most every game the band attempts to form the first letter of the name of that particular school. For instance, if Mansfield plays Lycoming College one week, the band will form a large "L" on the field while they are still marching. If you think this is easy, just try it once with a group of new recruits.¹³⁶

In December 1950 the band participated in a large Christmas parade sponsored by the Williamsport Merchants' Association.¹³⁷ Luther Hoffman was the drum major in 1951-52. The band, still under the direction of Francis, continued to increase the complexity of marching maneuvers, including such formations as a marching "MSTC," a block "M," a goose-stepping band on the march, and several block counter-marches.¹³⁸

The 1952-53 marching band boasted eighty-five members. Luther Hoffman was again the drum major. An *Advertiser* article about the band bragged of the ability of the group:

The fans and friends of the Mansfield band will once more welcome the opportunity to witness the intricate formations and precision drills which in years past have added greatly to victories and given semi-victories to defeats. In all

¹³⁴ "Marching Band Takes First Place at Parade in Wellsboro," *The Flashlight*, October 1950, p. 4.

¹³⁵ "College Band Scheduled to Travel to Lock Haven," *The Flashlight*, October 1950, p. 4.

¹³⁶ "Mansfield State Teachers College Marching Band," *Mansfield Advertiser*, 17 November 1954, p. 1.

¹³⁷ "College Band to Participate in Mammoth Parade," *The Flashlight*, November 1950, p. 2.

¹³⁸ "1951 Marching Band," *The Flashlight*, 27 November 1951, p. 3.

home games and at some away games this snappy group puts on a demonstration that has become a half-time “fifth quarter.”¹³⁹

The 1953-54 marching band had eighty-five members. Bruce Gifford was the drum major.¹⁴⁰

The 1954-55 marching band had seventy-two members. Bruce Gifford remained drum major. According to the *Mansfield Advertiser*, “while the football team closed a 3-3-1 season, the Marching Band won every appearance.”¹⁴¹

MSTC President Lewis Rathberger held an appreciation banquet for the 1957-58 marching band in the college dining room. Rathberger, Marjorie Brooks, the music department head, and assistant football coach William Gibson all gave speeches thanking the band members for their hard work and “investment in Mansfield’s success.”¹⁴²

The 1958-59 marching band (shown in Figure 95) played at all the home football games and traveled to Bloomsburg, Pennsylvania, for the game there. William Stevens was the drum major.¹⁴³

¹³⁹ “College Band Among Finest,” *Mansfield Advertiser*, 17 September 1952, p. 1.

¹⁴⁰ “College Band Will Again Thrill Fans,” *Mansfield Advertiser*, 30 September 1953, p. 1.

¹⁴¹ “Advertiser Features College Marching Band,” *Mansfield Advertiser*, 17 November 1954, p. 1.

¹⁴² “Band Honored at Banquet,” *The Flashlight*, March 1958, p. 1.

¹⁴³ “Band Tuning Up,” *The Flashlight*, October 1958, p. 8.



Figure 95. The 1958-59 MSTC marching band in the "M" formation on the lawn in front of Straughn Hall. Used by permission of the Mansfield University Historical Archives.

The 1960-61 marching band traveled to games at Kutztown and Bloomsburg State colleges. The eighty-one-piece band was fronted by a freshman drum major, Waneta Easterbrook. Porter Eidam served as the student assistant to Francis. Francis explained in a *Flashlight* article that the reason the band did not do drill routines that involved outlining figures was because of the low bleachers at Smythe Park, where the band normally performed. Instead, the MSTC marching band presented precision marching in which every maneuver was timed to the beat, which is easy to see at any viewing height.¹⁴⁴

¹⁴⁴ "Marchers Rehearse for Halftime Shows," *The Flashlight*, 10 October 1960, p. 8.

Easterbrook continued as drum major in 1961-62.¹⁴⁵ John Baynes came to the MSC full-time in 1961, due to the institutions change from teacher's college to liberal arts college, and began assisting Francis with the marching band.¹⁴⁶

In the fall of 1962 the MSC band once again acquired new uniforms, this time uniforms unique to the MSC program in that they could be easily altered from a marching-style uniform to a concert-style uniform.¹⁴⁷ Not much is mentioned in newspapers or university resources concerning pep bands playing at athletic events other than football games. However, one *Flashlight* article in the fall of 1963 does state that Baynes and the MSC wrestling coach had made arrangements for a small band to play at wrestling meets during the upcoming season. The article refers to "the tradition of a small pep band at winter sports events" at the MSC, so this practice had probably been going on for a while, perhaps since Baynes had started working with the college band in 1961.¹⁴⁸ MSC student Karl Stegers put out a call in the *Flashlight* for interested musicians to play in a pep band in the spring of 1970:

We don't care how well you can play just so you come out and try. There are parts for all band instruments. For those who don't have instruments most music majors would be glad to lend you one.¹⁴⁹

Van Norman Field opened Saturday, September 19, 1964 with a football game against Delaware State College, replete with a marching band performance.¹⁵⁰ Don

¹⁴⁵ "Classy Majorettes Add Spark to Band," *The Flashlight*, 13 March 1961, p. 8.

¹⁴⁶ John Baynes, interview by author.

¹⁴⁷ *The Flashlight*, 8 October 1962, p. 8.

¹⁴⁸ "At Wrestling Meets," *The Flashlight*, 28 November 1963, p. 6.

¹⁴⁹ "Pep Band," *The Flashlight*, 11 February 1970, p. 4.

Stanley took over as director of the marching band in 1966 and Richard Talbot was hired to assist him in 1967. Members of the 1966 MSC marching band are shown performing in the stands at Van Norman Field in Figures 96 and 97.



Figure 96. The 1966 MSC Marching Band performing in the stands at Van Norman Field. Don Stanley is shown conducting the ensemble in the lower left portion of the photograph. Used by permission of the Mansfield University Historical Archives.

¹⁵⁰ "New Field, New Season Opens Saturday," *Mansfield Advertiser*, 16 September 1964, p. 1.



Figure 97. Members of the percussion and sousaphone sections from the 1966 MSC Marching Band performing in the stands at Van Norman Field. Used by permission of the Mansfield University Historical Archives.

The 1967 MSC Marching Band (shown in Figure 98) traveled to East Stroudsburg and West Chester with the football team, in addition to playing at all home games. Following the season, the band expanded its instrumentation and devoted the remainder of the year to the study and performance of symphonic band literature. The seventy-two-

piece band was directed by Stanley and Talbot. Dennis Bryant was the drum major.¹⁵¹

Arrangements for the band were written by James "Red" McLeod, a professional arranger in Minneapolis, Minnesota.¹⁵²

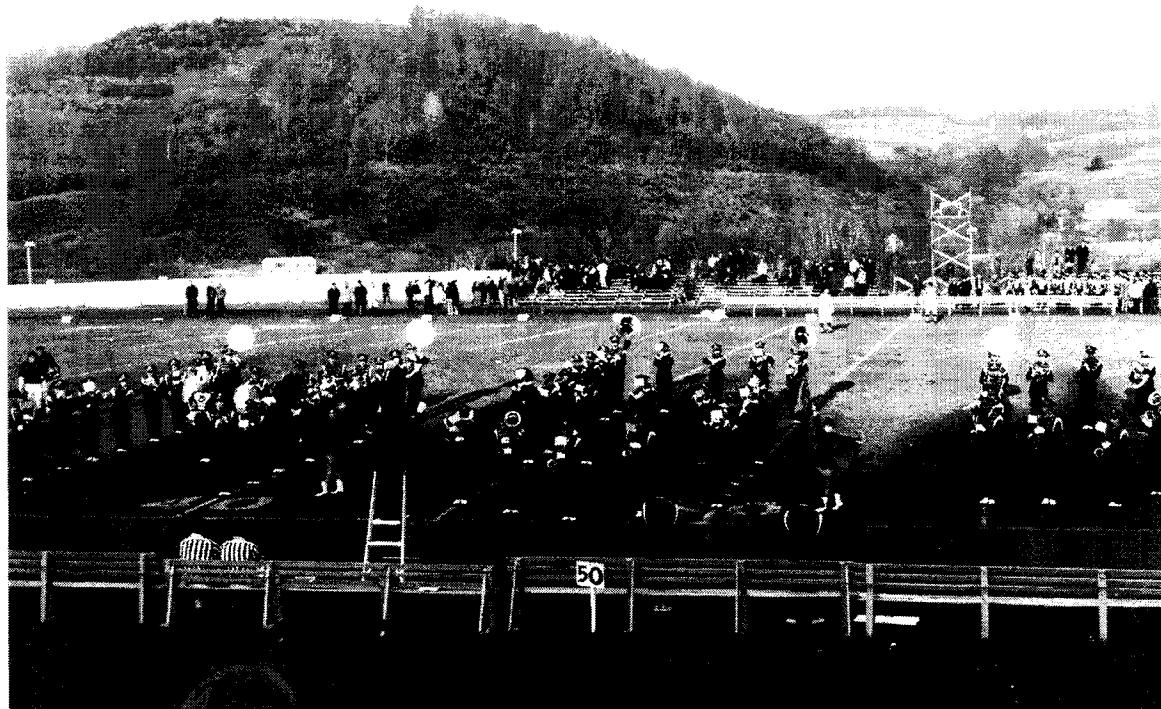


Figure 98. The 1967 MSC Marching Band spelling out "M.S.C." at a football game at Van Norman Field. Used by permission of the Mansfield University Historical Archives.

When Stanley left in the summer of 1970 to spend a year working on a doctorate at the University of Colorado, Talbot began an exhaustive recruiting campaign in May targeted at non-music majors on the MSC campus. The "Mountie Marching Band," as he renamed the group, met for three two-hour practices each week and a rehearsal on game

¹⁵¹ "The MSC Band," *Mansfield Advertiser*, 20 September 1967, p. 1; and "Marching Band Ends '67 Season," *The Flashlight*, 15 November 1967, p. 3.

¹⁵² "MSC Band Ends Marching Season," *Mansfield Advertiser*, 22 November 1967, p. 1.

mornings. The band played at all home games, the homecoming parade, and two football games away from campus.¹⁵³

Spirit and enthusiasm were high before the 1970 football season started. Sixty-two freshmen band members, who had arrived early for an instructional camp, formed a pep band to play at the first pep rally and home football game against Slippery Rock State College. They played the theme song of the Mountie Marching Band, "Alabama." Talbot was assisted by Tom Main, who had been hired as Stanley's temporary replacement to teach low brass in the music department. Paul Semicek, director of the famous Mt. Carmel, Pennsylvania Mounties, wrote the musical arrangements. MSTC students Bob Nowak and Bob Goode wrote the percussion parts. They found that the 130-piece band they had recruited was too large for the ninety-six uniforms they had. Their solution was for the drummers to wear turtlenecks with red sashes, and they made plans to buy more uniforms. The band that year was made up of forty-four brass, forty-four woodwinds, eighteen percussion, eight majorettes, six flagmen, a rifle team, and a colorguard. The band traveled with the football team to Bloomsburg and hosted fifteen high school bands for a flag-raising ceremony on Van Norman Field at Homecoming. In *Flashlight* articles, Talbot stated that the band had been invited to perform at National Football League football games that season, but did not have enough money to make the trips.¹⁵⁴

¹⁵³ "Members Wanted for Marching Band," *The Flashlight*, 5 May 1970, p. 6.

¹⁵⁴ "Freshmen Form Own Pep Band," *The Flashlight*, 22 September 1970, p. 4; "Pride, Spirit, Excellence—The Mountie Band," *The Flashlight*, 6 October 1970, p. 4; and "15 Massed Bands," *Mansfield Advertiser*, 21 October 1970, p. 1.

Repertoire

World War II sparked a tremendous growth in bands and band music in the United States. The wave of nationalism that swept the country was evident in the use of music to rally patriotism and national support. The U.S. Army Music Program was established in 1941, providing intensive military band training for thousands of musicians. Music during World War II was “a source for morale building, emotional stability, and a weapon of combat.”¹⁵⁵

Young band composers such as Alfred Reed, Samuel Barber, and Robert Ward, began their careers serving in the military during World War II. Reed composed his original version of *Russian Christmas Music* while stationed in Colorado with the 529th Army Air Force Band. Barber composed *Commando March* and *Funeral March* in 1943. Ward composed his *Jubilation Overture* in 1944-45.¹⁵⁶

In an effort to promote the band, particularly the college band, as a legitimate and unique form of musical expression, William Revelli initiated the organization of the College Band Conductors Conference in 1941. This group was renamed the College Band Directors National Association (CBDNA) in 1947. One of the main goals of the CBDNA was to promote the development of wind band repertoire.¹⁵⁷

Established composers began writing for the wind band. Morton Gould composed his *Jericho Rhapsody* in 1941, after attending a performance of Revelli’s University of Michigan band. Also in 1941 Aaron Copland recomposed his *An Outdoor*

¹⁵⁵ Hansen, *The American Wind Band*, 72-76.

¹⁵⁶ Ibid., 77.

¹⁵⁷ Ibid., 81-82.

Overture, originally written for orchestra, for the Goldman Band. Arnold Schoenberg composed his *Theme and Variations for Wind Band, op. 43a* in 1943. Darius Milhaud, a Jewish composer who fled France in 1940, wrote *Suite Francaise* in 1944-45. Following the war, as people started accepting the cultivated tradition of the wind band, the development of new band repertoire began to accelerate.¹⁵⁸

At MSTC, concert programs (see Appendix B) indicate that much of the literature performed by the Symphonic Band fell into the band's vernacular tradition—marches, overtures, and orchestral transcriptions—through the 1940s and 50s. Original works for band remained the exception and not the norm during this time.

Many pieces were cycled through Francis's regular repertoire of CWE and Symphonic Band favorites. Charles Belsterling's "March of the Steel Men," Kenneth Alford's "Colonel Bogey March," and Guy E. Holmes "March Heroic" are examples of marches that Francis used regularly throughout his tenure at Mansfield. The Mansfield bands also regularly performed orchestral transcriptions and overtures, including Carl Friedmann's "Slavonic Rhapsody No. 2," Darius Milhaud's "Two Marches," and the finale to Camille Saint-Saens' *Symphony No. 1 in E-flat*. Additionally, a number of lighter pieces were regularly programmed by Francis, such as arrangements of Richard Rodgers show tunes, and the collection of dance-rhythm pieces related to Glenn Osser's original "Beguine for Band."

One of the most often played pieces early in Francis's tenure at the MSTC was Ernest Williams' *Symphony in c minor*. Francis performed this piece three separate times

¹⁵⁸ Ibid., 84-87.

between 1941 and 1956. This symphony, written in 1933, is credited with being the first full-length symphony for band written by an American composer.¹⁵⁹

The original work for band most often played by ensembles under Francis direction was “Mannin Veen” by Haydn Wood. This piece (one of only two works by Wood written originally for band), a tone poem based on four Manx folk tunes, was programmed at least five times between 1942 and 1968.¹⁶⁰

Original works by Mansfield students and faculty were not common, but occasionally appeared. The commencement week concert in May of 1953 featured an original concert march by MSTC senior Luther Hoffman, “Heraldry and Salute.”¹⁶¹ The 16 April 1967 CWE program indicated the performance of a piece “Equivoque,” by MSC music theory professor Ben Husted (a Mansfield alumnus).

A number of factors influenced the tremendous increase in compositions for wind bands in the 1950s and 1960s, among them the development of new ensembles, the establishment of the Ostwald Award for band composition (1956), an increase in commissions by ensembles and music organizations, the Contemporary Music Project (started in 1959), and the civil unrest in America and abroad in the 1960s.¹⁶² The organization of the CWE in 1954 marked a period of increased use of original works for band at the MSTC. The February 1956 CWE concert program indicates that the ensemble performed Howard Hanson’s “Chorale and Alleluia” and Paul Creston’s

¹⁵⁹ Norman E. Smith, “Ernest Williams,” in *Program Notes for Band* (Chicago, IL: G.I.A. Publications, 2000), 643.

¹⁶⁰ Norman E. Smith, “Haydn Wood,” in *Program Notes for Band* (Chicago, IL: G.I.A. Publications, 2000), 653.

¹⁶¹ “Commencement Week,” *Mansfield Advertiser*, 20 May 1953, p. 1.

¹⁶² Hansen, *The American Wind Band*, 96-104.

“Celebration Overture,” both written in 1955. The ensemble also performed Henry Cowell’s “Shoonthree” which had been premiered by the MSTC Symphonic Band in 1943.¹⁶³

The wind ensemble continued to perform the works of the most prominent wind composers of the time throughout this era: Vincent Persichetti, Paul Creston, Robert Russell Bennett, Don Gillis, Morton Gould, Clifton Williams, Clare Grundman, Norman Dello Joio, and Alfred Reed, to name a few. Avant-garde music for large groups of winds, utilizing alternative compositional and performance techniques, was fairly limited during the 1950s and 1960s. Francis appears to have avoided the new sounds of composers such as Gunther Schuller (*Meditation for Concert Band*, 1963; “Study in Textures for Concert Band,” 1967), Donald Erb (“Stargazing,” 1967), and Karel Husa (*Music for Prague*, 1968, 1969). Stanley, in his first assignment with the CWE in 1969-70, during Francis’s sabbatical, took the opportunity to expose the ensemble to new music. The 26 April 1970 concert by the Symphonic Band included *Spectrum* for live musicians and pre-recorded tape by Herbert Bielawa.¹⁶⁴

School Bands

As part of his assigned duties in 1940, Francis took over the instrumental music programs at Mansfield’s junior and senior high schools. He supervised six to eight student teachers each semester, who assisted him with the program. The Junior-Senior

¹⁶³ Norman E. Smith, “Henry Cowell,” *Program Notes for Band* (Chicago, IL: GIA Publications, 2000), 142.

¹⁶⁴ “Symphonic Band Spring Concert,” *Mansfield Advertiser*, 22 April 1970, p. 1.

School Band, under Francis, led the Memorial Day parade in Mansfield in May 1943.

The procession went from Smythe Park to the city cemetery.¹⁶⁵

During the 1943-44 school year the school band (shown in Figure 99) started with twenty-two members, eight of whom were from the junior high and elementary schools. This band played at basketball games and war bond rallies. Because activities at the school had declined that year due to the war, the band did not play for many events.¹⁶⁶



Figure 99. The Mansfield School Band, from the 1944 *Manscript* (high school yearbook). Bertram Francis is pictured in the center of the back row. Used by permission of the Mansfield High School Library.

As previously mentioned, Francis took a leave from the MSTC in 1944-46 to serve in the war effort. Like the bands at the MSTC, the school bands in Mansfield seemed to die out at the height of World War II. During the 1945-46 school year, the MHS yearbook reported that a trumpet ensemble of four students had been organized

¹⁶⁵ "Memorial Day Services," *Mansfield Advertiser*, 2 June 1943, p. 1.

¹⁶⁶ "Music News," *Mansfield Advertiser*, 29 September 1943, p. 3; and "Band" *The Manuscript* (The Mansfield High School yearbook) (Mansfield, PA: Mansfield Advertiser, 1944), 51.

after the band was discontinued. After one member quit during the school year, the school was left with just a trumpet trio.¹⁶⁷

John Baynes was appointed supervisor of music at Mansfield High School (MHS) in 1946.¹⁶⁸ The school band he started with (shown in Figure 100) had only about twelve members.



Figure 100. The school band photo from the 1947 *Manuscript*. Used by permission of the Mansfield High School Library.

Baynes had proven himself as an accomplished musician and teacher as a student at the MSTC. His influence on the MHS music program was evident from the outset of his career there. The Mansfield School Band (shown in Figure 101) grew from about a dozen students in 1948 to almost fifty in 1949. The band participated in a number of local events, including the Mansfield Halloween Parade.¹⁶⁹

¹⁶⁷ *The Manuscript* (The Mansfield High School yearbook) (Mansfield, PA: Mansfield Advertiser, 1946), 51.

¹⁶⁸ "Supervisor of Music in Senior High School," *Mansfield Advertiser*, 26 June 1946, p. 1.

¹⁶⁹ "Parade Proclaimed Very Successful," *Mansfield Advertiser*, 3 November 1948, p. 1.



Figure 101. The 1949 Mansfield School Band, under the direction of John Baynes, from the *Manuscript*. Used by permission of the Mansfield High School Library.

Baynes started a pep band at MHS (shown in Figure 102) around 1950. The pep band, made up of about twenty students, played at home basketball games.¹⁷⁰



Figure 102. 1950 MHS Pep Band, directed by John Baynes. Used by permission of the Mansfield High School Library.

¹⁷⁰ "Pep Band" *The Manuscript* (The Mansfield High School yearbook) (Mansfield, PA: Mansfield Advertiser, 1950), 48.

In the fall of 1950 the MHS band received new uniforms. To outfit the sixty-five-piece band, members of the ensemble and band alumni raised approximately \$3,000. The uniforms had a military style and were constructed of blue material trimmed in gold.¹⁷¹ The 1950-51 concert band is shown in Figure 103.



Figure 103. The 1951 MHS Band. Used by permission of the Mansfield High School Library.

Students began a seven-piece dance combo at the high school in 1950. Baynes took over the ensemble and increased the numbers to a full twelve-piece dance orchestra by 1953 (shown in Figure 104). The purpose of the group was to give students experience playing dance music.¹⁷²

¹⁷¹ "Band Uniforms" *The Manuscript* (The Mansfield High School yearbook) (Mansfield, PA: Mansfield Advertiser, 1950), 49.

¹⁷² "Dance Band," *The Manuscript* (The Mansfield High School yearbook) (Mansfield, PA: Mansfield Advertiser, 1953), 43.



Figure 104. The 1953 MHS Dance Band. Used by permission of the Mansfield High School Library.

Throughout the 1950s the MHS band program consisted of a concert band, marching band, dance band, and pep band. The band program continued to grow. The sixty-piece 1957-58 MHS concert band is shown in Figure 105, and the sixty-piece 1958-59 marching band is shown in Figure 106.



Figure 105. 1958 MHS Concert Band. Used by permission of the Mansfield High School Library.



Figure 106. 1959 MHS Marching Band. Used by permission of the Mansfield High School Library

Baynes spent the 1959-60 school year in Boston working on a doctorate. He was replaced at MHS by Donald Van Ness.¹⁷³ Baynes returned the following year and ran the band program with Van Ness.¹⁷⁴ According to Baynes, he started working at the MSC fulltime in the fall of 1961;¹⁷⁵ however, he is photographed with the MHS band and listed as the instrumental music teacher at MHS in the 1962 yearbook.¹⁷⁶ It appears that he may have continued with the MHS band until 1962. Bayne's departure from MHS ended a thirty-five-year relationship between the Mansfield public schools and the instrumental music program at the college.

¹⁷³ *The Manuscript* (The Mansfield High School yearbook) (Mansfield, PA: Mansfield Advertiser, 1960), 8.

¹⁷⁴ *The Manuscript* (The Mansfield High School yearbook) (Mansfield, PA: Mansfield Advertiser, 1961), 45.

¹⁷⁵ John Baynes, interview by author.

¹⁷⁶ *The Manuscript* (The Mansfield High School yearbook) (Mansfield, PA: Mansfield Advertiser, 1962), 48.

The Esquires

An article in the MSTC student newspaper in March 1941 claimed that the Esquires were not directly connected with the college. This contradicts information from John Baynes regarding Bert Francis taking over for George Howard as the group's sponsor. The same article identifies Johnny Pyle, a trumpet player, as the leader of the Esquires that year.¹⁷⁷ Along with playing at most of the college dances and a variety of campus social events, they also played engagements in Williamsport, Wellsboro, Elkland, Troy, Pennsylvania, and Painted Post, New York.¹⁷⁸

Pyle continued to direct the Esquires through the 1941-42 school year. The band played off-campus performances in the largest venues in the surrounding area.¹⁷⁹

Jack Morris and Nick Summa took over directing the Esquires in 1942. Bob Zwally acted as the manager.¹⁸⁰ Morris and Summa took over full direction the following year.¹⁸¹

During the war years the music department at the MSTC, like all of America, had to adapt its resources to meet the needs of the university and community. A six-piece all-girl dance band was formed by instrumental music professor Austin Ledwith in 1944 to fill the void left by the absence of the Esquires. By the fall of 1945 the band had grown

¹⁷⁷ "Pyles Esquires Attract Wide Attention to Mansfield," *The Flashlight*, 25 March 1941, p. 3.

¹⁷⁸ "Esquires," *The Flashlight*, 20 May 1941, p. 3.

¹⁷⁹ "Esquires College Dance Band Wins Widespread Recognition," *The Flashlight*, 23 December 1941, p. 1.

¹⁸⁰ "Zwally Manages Esquires," *The Flashlight*, 19 May 1942, p. 3.

¹⁸¹ "Morris and Summa to Take Over Esquires," *The Flashlight*, 19 January 1943, p. 1.

to ten members.¹⁸² The “Esquirettes” performed at a number of events from 1944 to 1946, including Homecoming dances, a “Bond Rally Show” put on by the MSTC music students and faculty, and campus social events.¹⁸³

In the spring of 1947 a new student dance band was organized, by MSTC student trumpet player Dick Karll, called the “Kollegians.”¹⁸⁴ Figure 107 shows a MSTC dance band that could possibly be the Kollegians.

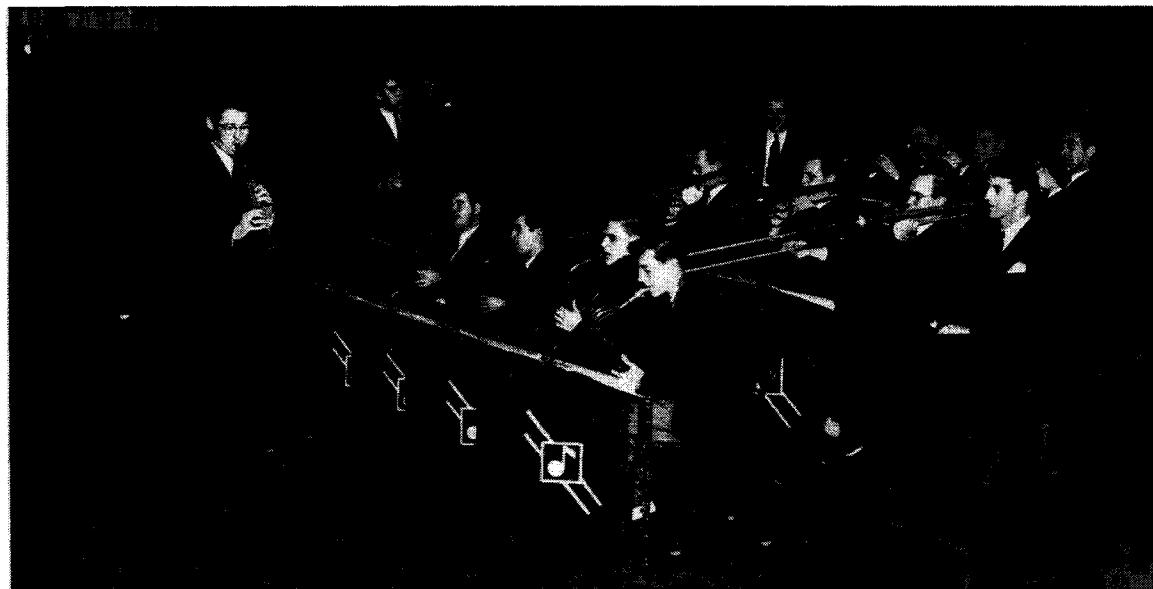


Figure 107. 1947 student dance band. Used by permission of the Mansfield University Historical Archives.

A 1948 *Advertiser* article refers to two dance bands at the MSTC, the Esquires (shown in Figure 108) and the Airliners (Figure 109).¹⁸⁵

¹⁸² “‘Esquirettes’ Now Have Ten Members,” *The Flashlight*, 18 December 1945, p. 1.

¹⁸³ “Dance Band Organized,” *The Flashlight*, 15 November 1944, p. 1; “Free Bond Rally Show,” *Mansfield Advertiser*, 9 May 1945, p. 1; and “Esquirettes Donate Services,” *The Flashlight*, 18 December 1945, p. 1.

¹⁸⁴ “Kollegians Organize,” *The Flashlight*, 15 April 1947, p. 1.

¹⁸⁵ “Band Uniform Benefit Dance at College,” *Mansfield Advertiser*, 21 January 1948, p. 1.



Figure 108. 1948 MSTC Esquires. Used by permission of the Mansfield University Historical Archives.

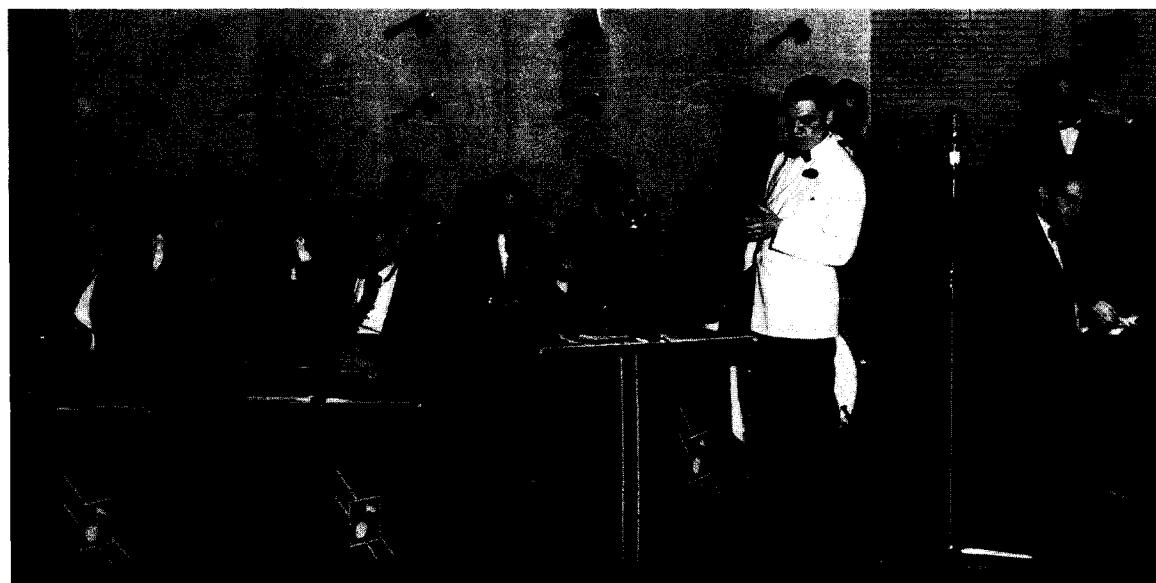


Figure 109. 1948 MSTC student dance band, the Airliners. Used by permission of the Mansfield University Historical Archives.

The Esquires continued as the regular MSTC dance orchestra through the mid-1950s, with Francis serving as the group's sponsor. In 1956 the Esquires became a

recognized student activity with a regular rehearsal period and rehearsal location.¹⁸⁶

Even with recognition as a student activity, the Esquires continued to function on their own, running their own rehearsals and coordinating most of their own performances.¹⁸⁷

It is likely that Francis facilitated the school's recognition of the group as this was about the time the Esquires started touring with the Concert Wind Ensemble.

The Esquires had some distinguished alumni of their own. Tony Strupcewski, of Duryea, Pennsylvania, came to the MSTC after establishing a career as a performer, having played five years with a teen jazz band called the "Musical Minors." The Minors had performed on network television, at the Los Angeles Palladium, and an extended engagement in Las Vegas. While at the MSTC Tony Studd (his stage name) played trombone and piano with the Concert Wind Ensemble, the symphony orchestra, and the Esquires during the school year and spent his summers playing in the brass sections of the big bands of Richard Maltby, Les and Larry Elgart, and Jimmy Dorsey. Following graduation in 1959 he landed a job as the bass trombonist of the Kai Winding Septet.¹⁸⁸ Two other graduates, Harley Rex and William Buckner joined the U.S. Army Band and the Richard Maltby Dance Orchestra, respectively.¹⁸⁹ Trombonist Robert Garofalo joined the U.S. Air Force Band in 1960 and spent four years touring with the Airmen of Note before pursuing a career as an instrumental conductor and educator.¹⁹⁰

¹⁸⁶ "College Dance Group, A Tradition," *Mansfield Advertiser*, 8 March 1961, p. 1.

¹⁸⁷ Robert Garofalo, interview by author.

¹⁸⁸ "MSTC Grad in Kai Winding Septet," *Mansfield Advertiser*, 14 October 1959, p. 1.

¹⁸⁹ "College Dance Group, A Tradition," *Mansfield Advertiser*, 8 March 1961, p. 1.

¹⁹⁰ Robert Garofalo, interview by author.

The 1961-62 Esquires were led by Porter Eidam, who also played saxophone and clarinet. They played a varied repertoire, including published standards and arrangements written especially for the group.¹⁹¹

As previously mentioned, Richard Talbot took over the Esquires in 1967 with the mission to turn it into a concert performing ensemble. He expanded the instrumentation to a full sixteen- or seventeen-piece big band, and introduced concert jazz band literature to the ensemble. Talbot eventually renamed the group the Mansfield State College Jazz Ensemble. They continued to play at dances on the MSC campus, but stopped traveling off campus as a professional organization. Talbot's 1970 Esquires are shown in Figure 110.

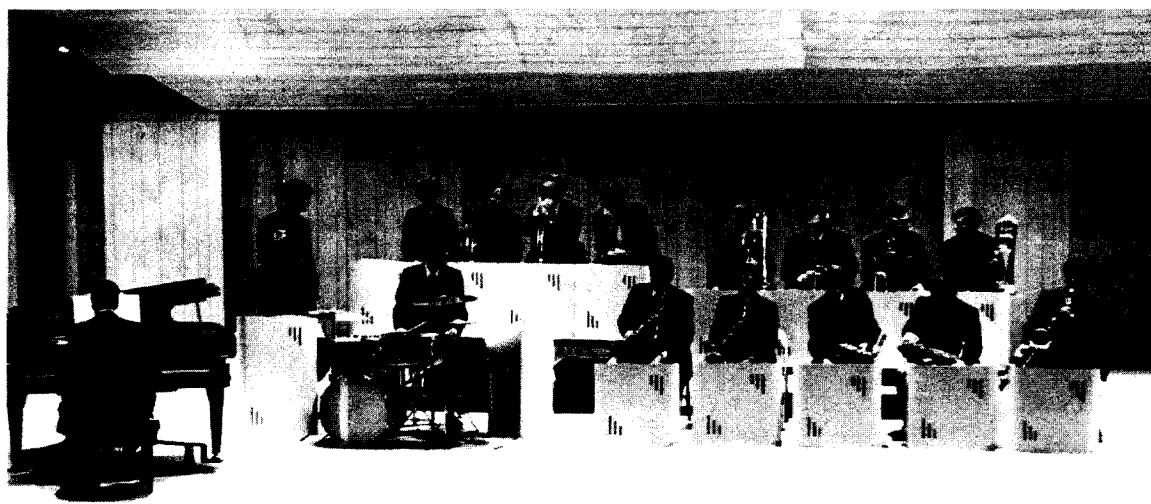


Figure 110. The 1970 Esquires. Used by permission of the Mansfield University Historical Archives.

Summer Music Camp

By 1943 Francis had taken over running the summer music camp. Still offered as a six-week camp, students were allowed to participate in the first three weeks, the last

¹⁹¹ "Professional Dance Band Located on College Campus," *The Flashlight*, 12 December 1961, p. 4.

three weeks, or the entire six-week camp. MSTC students were still used to teach at the camp and act as camp counselors, but it appears that the emphasis on attracting college students and in-service teachers to study music education in the summers was no longer present.¹⁹²

No mention was found for the summer music camp in 1944. In the summers of 1945-48 Austin Ledwith and a group of senior music education students (the 1947 group shown in Figure 111) began teaching members of local high school bands during the summers. Fifty high school students met for sectional rehearsals and private study twice a week for six weeks. The summer high school band met one morning each week for an ensemble rehearsal. A concert was given at the end of the camp.¹⁹³ In 1948 John Baynes started a similar program for elementary and junior high school students.¹⁹⁴

¹⁹² "Summer Music Camp to be Conducted at College," *Mansfield Advertiser*, 14 April 1943, p. 1.

¹⁹³ "Music Program at M.S.T.C. to be Extended to Members of County School Bands," *Mansfield Advertiser*, 5 June 1946, p. 1; "Musical Activities for Public School Pupils at M.S.T.C. Summer Session," *Mansfield Advertiser*, 19 June 1946, p. 1; "Summer High School Band," *Mansfield Advertiser*, 31 July 1946, p. 1; and "High School Band Planned for Mansfield S.T.C. Summer Session," *Mansfield Advertiser*, 21 April 1948, p. 1.

¹⁹⁴ "High School Band Planned for Mansfield S.T.C. Summer Session," *Mansfield Advertiser*, 21 April 1948, p. 1.



Figure 111. Mansfield music students in charge of the summer band school in 1947. Austin Ledwith is shown in the top row, center. Used by permission of the Mansfield University Historical Archives.

Student teachers at the 1948 summer high school music program are shown working with student instrumental sectionals in Figures 112, 113, and 114. The photographs reveal that the summer program was as important for the development of future instrumental teachers as it was for the younger students.



Figure 112. 1948 summer music school trumpet and cornet sectional being run by a trio of MSTC students. Used by permission of the Mansfield University Historical Archives.



Figure 113. 1948 summer music school woodwind sectional with MSTC student instructors. Used by permission of the Mansfield University Historical Archives.



Figure 114. 1948 low brass sectional at the summer music school. Used by permission of the Mansfield University Historical Archives.

In the summer of 1949 Baynes conducted a similar elementary and junior high school summer band, using a number of MSTC students to teach the young band players.¹⁹⁵ In 1950 the summer music program was available for orchestra and chorus students only.¹⁹⁶

A 1953 newspaper article claimed that the summer music school had run since it was set up in 1947. That year Baynes and a group of college seniors ran the program that served 109 students at all levels—beginner through high school.¹⁹⁷

¹⁹⁵ "Music Students Present Demonstration," *Mansfield Advertiser*, 13 July 1949, p. 1.

¹⁹⁶ "College Announces Summer Music Program," *Mansfield Advertiser*, 26 April 1950, p. 1.

¹⁹⁷ "109 Register for Summer Music School," *Mansfield Advertiser*, 8 July 1953, p. 1.

In the summer of 1961 Francis reorganized a six-week band workshop that appears to have operated as a band camp. He invited students who had participated in the open band rehearsal with the CWE the previous March.¹⁹⁸ In 1962 the camp was enlarged to include a choral workshop. The band staff included Francis and other members of the MSC faculty, Benjamin Husted (who taught music theory) and Helen Henry (French horn). Sylvester Schmitz was the director of the camp. Portions of the workshop carried academic credit for college students.¹⁹⁹

In the summer of 1963 the third annual Band and Choral Workshop was held. A fifty-four-piece band, made up of thirty-five high school students and nineteen college students, gave weekly concerts on the lawn in front of the Arts Building. Francis and Baynes ran the band. One of the big draws to the camp was the production of a musical show under the direction of Jack Wilcox; in that year it was "Li'l Abner."²⁰⁰

During the summer of 1966 Francis ran the band, comprised of sixty students, at the annual music camp. The annual musical production became a big attraction to many students. "Damn Yankees" was performed that year.²⁰¹ That same summer, Baynes and four college students worked with the Williamsport Band Association marching band camp held on the MSC campus (August 21-27).²⁰²

¹⁹⁸ "MSC Sponsors Band Clinic," *The Flashlight*, 13 March 1961, p. 3.

¹⁹⁹ "Band and Choral Workshop at MSC This Summer," *Mansfield Advertiser*, 28 March 1962, p. 1.

²⁰⁰ "Second Band Concert Thursday," *Mansfield Advertiser*, 31 July 1963, p. 1.

²⁰¹ "Band and Chorus Workshop," *Mansfield Advertiser*, 15 June 1966, p. 1.

²⁰² "Band Camp," *Mansfield Advertiser*, 24 August 1966, p. 1.

The following summer Francis and Stanley ran the instrumental part of the band and choral workshop. The seventy-piece band made up of high school students attending the workshop and college students attending summer school was the focus of the camp.²⁰³ Likewise, in the summer of 1968 seventy high school students attended the annual band and choral workshop, augmented by twenty-five college students attending summer school. “How to Succeed in Business Without Really Trying” was the annual musical production.²⁰⁴

The 1969 band and orchestra workshop featured outdoor concerts on the lawn of the Arts Building and indoor concerts in the new Steadman Theater. The band consisted of ninety pieces. Choral director Jack Wilcox produced “Mame” with the students that summer.²⁰⁵

The following summer seventy high school students attended the band and chorus workshop run by Francis and Talbot. “Sweet Charity” was the musical production. Concerts were presented on the lawn outside Steadman Theater.²⁰⁶

Instrumental Music Teacher Training

Following Grace Steadman’s retirement from the MSTC, and a one-year stint by an interim department head, Bertram Francis assumed the duties as head of the music education department. He served in this position until 1944, when Marjorie Brooks took over the position. Soon after accepting the position, in October 1944, Claude Rosenberry, Pennsylvania State Supervisor of Music, planned a trip for the administrators

²⁰³ “Band and Choral Outdoor Concerts,” *Mansfield Advertiser*, 28 June 1967, p. 1.

²⁰⁴ “Band and Choral Workshop at MSC,” *Mansfield Advertiser*, 26 June 1968, p. 1.

²⁰⁵ “Band Concerts on the Green,” *Mansfield Advertiser*, 25 June 1969, p. 1.

²⁰⁶ “Music Camp at MSC,” *Mansfield Advertiser*, 17 June 1970, p. 7.

of the three state colleges designated to prepare music supervisors—Mansfield, West Chester, and Indiana—to visit all three schools. Francis, along with Rosenberry, MSTC president Lester Ade, and Indiana music department head Irving Cheyette, spent five days touring the three schools. The purpose of the trip was to identify issues and problems common to all three schools and to acquaint the music faculty of the three institutions with each other.²⁰⁷

Francis's high expectations and gentlemanly demeanor were evident in a speech made to the Music Education Club on 7 November 1940. He addressed the group on a number of issues, including a narrative concerning his trip with Rosenberry. He also commented on the students' perception of heavy class schedules:

I have been hearing many complaints either directly or indirectly that many of you have heavy schedules. You must remember that you have chosen a field that requires a lot of work and if you did not come here with the idea of working long and hard you shouldn't be here at all. I know there are many of you that do know how to budget your time and have the ability to follow it through. These persons are proof that it can be done.

Some that complain of not having time are not in all three organizations—band, orchestra, and chorus—and consequently have additional time to those persons I referred to before that do budget their time. Consequently, I feel that it is not a case of heavy schedule, because everyone has that, but rather that it is the lack of initiative, drive, and the ability to budget time on the part of those that are doing the complaining and not doing their work satisfactorily.²⁰⁸

He also discussed the importance of practice:

I have visited the practice rooms and have found some of them empty even though someone was assigned to them for that period. You should have your program so arranged that you go to your practice room as regularly as your classes. Some of you either use that period as a rest period or for a study period and then you have lost that practice period forever. Arrange your work so that

²⁰⁷ Bertram Francis, "Visitation Trip," from handwritten notes for a speech given to the MSTC Music Educators Club, 7 November 1940, in the personal collection of Jean Cloos, Wellsboro, PA.

²⁰⁸ Bertram Francis, "Heavy Schedules," from handwritten notes for a speech given to the MSTC Music Educators Club, 7 November 1940, in the personal collection of Jean Cloos, Wellsboro, PA.

your practice hour is never missed. If you find the period to which you are assigned is not satisfactory then ask Mr. Warren for a different assignment. . .

. . . I might say that to my knowledge there is no college rule against practicing on Sunday and if it does not run counter to your religious beliefs the music faculty suggests that that is a good time to get caught up on the hours you missed through the week.²⁰⁹

Francis was clear on his views about the importance of ensemble participation for future music teachers:

One of the most important aspects of your preparation for teaching is participation in [band, orchestra, and chorus]. Chorus is, of course, required and you must have experience in band and orchestra. You should have both and as much as possible. When you graduate and a Superintendent is looking for a music teacher he will select the one that has four years of band, orchestra, and chorus on his record rather than the one with less providing other things are equal. Not only for placement, but for the experience you need in those organizations as you must remember that after you do get a position teaching your work will be judged mainly by the band or orchestra or glee club that you produce.²¹⁰

He was also clear on the value he put on performing on the major instrument:

Because of the necessity to become familiar with all families of instruments I have found that a great many of you do not develop your ability to play your major instrument in an artistic manner. All of you being musicians should have a means of expressing yourselves in an artistic manner—piano, voice, or orchestral instruments. You come to Mansfield with four or five years experience and then in your effort to learn other instruments your major instrument does not improve. Everyone must be able to perform a solo of acceptable difficulty in an artistic manner.²¹¹

In addition to musical qualities and time management skills, Francis believed that successful music teachers must also be skillful organizers and promoters. He stated that music teachers should have good administration skills and they should be good

²⁰⁹ Bertram Francis, "Practice Rooms," from handwritten notes for a speech given to the MSTC Music Educators Club, 7 November 1940, in the personal collection of Jean Cloos, Wellsboro, PA.

²¹⁰ Bertram Francis, "Organization Participation," from handwritten notes for a speech given to the MSTC Music Educators Club, 7 November 1940, in the personal collection of Jean Cloos, Wellsboro, PA.

²¹¹ Bertram Francis, "Your Major Instrument," from handwritten notes for a speech given to the MSTC Music Educators Club, 7 November 1940, in the personal collection of Jean Cloos, Wellsboro, PA.

disciplinarians. As well, Francis believed that effective music teachers needed to be good mixers who could fit into the community in which they lived.²¹²

Prior to 1940, *The Cadence* was a publication of the music education department and the Music Educators Club. The purpose of the publication was to present articles and opinions on issues and trends related to music education and music teacher training. Additionally, *The Cadence* was used to promote graduating students to school administrators looking to hire music teachers. *The Cadence* in the 1940s became exclusively a tool for promoting the department and its graduating seniors. The 1941 *Cadence* contained the following articles related to music education: “Our Duty to the Gifted Individual” by Bernard Mandelkern (MSTC orchestra director), “The Band and Orchestra as Subjects in the School Curriculum” by James Dunlop (MSTC alumnus and director of bands at Penn State University), and “Take Your Choir to a Competition-Festival” by Paul Zeller (MSTC alumnus and public school music teacher). The 1942 *Cadence* featured no articles related to music education issues and publication seems to have ceased after the April 1942 issue.

The Music Educators Club had regular guest and faculty speakers who made presentations on a wide array of topics, from career opportunities to African geography. Occasionally, speakers dealt with band-related issues. Composer Morton Gould spoke to the Music Educators Club in the spring of 1942 on recent developments in American music. He predicted a resurgence of appreciation of American music due to the war. Following his talk he played a group of short improvisations on the piano based on a

²¹² Bertram Francis, “Educational Topic,” from handwritten notes for a speech given to the MSTC Music Educators Club, 7 November 1940, in the personal collection of Jean Cloos, Wellsboro, PA.

motif suggested by one of the students, performing in the styles of Bach, Beethoven, Brahms, Chopin, and Gershwin.²¹³

In February 1951 John Baynes addressed the club on “Care and Repair of Band Instruments.”²¹⁴ In 1964 Maurice Taylor, author of *Easy Steps to Band* and nationally known music educator from Montrose, Pennsylvania, used a group of college students as a laboratory band to demonstrate some of his fundamentals of band instruction. Interestingly, *Easy Steps to Band* had first been published by Swain’s Music House in Mansfield, owned by Hack Swain. Later it was published by Mills Publishing Company, who had bought out Swain’s.²¹⁵

The MSTC placement department put out a report in July of 1942 stating there was an urgent demand for teachers of mathematics, science, elementary subjects, and music. By July 15 nine of the twenty-seven graduates in music had already been placed in teaching positions in Pennsylvania, New York, New Jersey, and Maryland.²¹⁶

In 1951 representatives from the fourteen Pennsylvania state colleges met to discuss the current teacher preparation programs. A new four-year curriculum was created and implemented requiring approximately fifty semester hours of “basic skills and cultural heritage,” fifty hours of required and elective courses in a major and/or

²¹³ “Club Hears Composer on U.S. Music,” *Mansfield Advertiser*, 6 May 1942, p. 1.

²¹⁴ Minutes of the MSTC Music Educators Club, 1938-1955, Mansfield University Historical Archives, p. 104.

²¹⁵ “Music Education Club Hears Taylor,” *The Flashlight*, 24 February 1964, p. 1.

²¹⁶ “Urgent Demand for Teachers,” *Mansfield Advertiser*, 22 July 1942, p. 1.

minor field, and twenty-eight hours of professional courses, including twelve hours of student teaching.²¹⁷

On 8 January 1960 the MSTC became Mansfield State College (MSC), officially transforming from a teacher-training institution to a liberal arts college on 13 September 1961. The new liberal arts curriculum required students to complete two years of liberal arts courses before pursuing professional studies.²¹⁸ The MSC began offering liberal arts degrees in 1963.²¹⁹

In 1966 a graduate program opened at the MSC with thirty-nine students, nine of them in music education. Charles Wunderlich served as the first Director of Graduate Studies.²²⁰

Summary

The year 1940 brought a new band director and department head to the MSTC, Bertram Francis. However, the 1940s were also a time of unrest all across the world due to World War II. By 1943 many male students from MSTC had left to join the war, leaving a small number of students (mostly women) at the college. Francis and other faculty members also left to serve in the war and the band program was put on hold until the end of the conflict. As ex-G.I.s returned in 1946 the music department and MSTC campus rapidly returned to normal.

Francis started the Concert Wind Ensemble at the MSTC in the fall of 1954, apparently modeled after the Eastman Wind Ensemble, founded by Frederick Fennell in

²¹⁷ "Curriculum Changes Begin at M.S.T.C.," *The Flashlight*, 29 September 1951, p. 1.

²¹⁸ Largey, *Life at Mansfield*; and "MSC Becomes Liberal Arts Under New Law," *Mansfield Advertiser*, 20 September 1961, p. 1.

²¹⁹ "MSC to Give Liberal Arts Degrees," *Mansfield Advertiser*, 9 January 1963, p. 1.

²²⁰ "News About MSC," *Mansfield Advertiser*, 15 June 1966, p. 1.

September 1952. The Mansfield CWE had an immediate impact on the quality of literature utilized by the band program, and on the publicity it received from its regular performance tours.

In 1960 the MSTC expanded its curriculum to include liberal arts studies and became Mansfield State College. The new curriculum allowed for an expansion of degree programs that led to a tremendous growth in the student body, which reached 3,000 students by 1970. Graduate studies in many areas, including music education, were initiated in 1966.

With the change in curriculum, Francis was able to acquire an assistant band director to help run the program, and to add additional ensembles. John Baynes, who had been working on a dual contract with the MSTC and the local school district, moved to the college fulltime in 1961 when the local school district assumed control of all graded schools. Baynes became music department chair in 1966 and was replaced as assistant band director by R. Winston Morris, who left after one semester. Don Stanley took over the position in the fall of 1966, and was joined by Richard Talbot the following year. Stanley and Talbot ran the Symphonic Band and Marching Band programs until 1971, when Francis was promoted to an administrative position, from which he retired in 1974.



Figure 115. Donald Stanley, Bertram Francis, Lt. Col. George Howard, and John Baynes at a band concert in Ithaca, New York 17 May 1980. This is the only known photograph of Stanley, Francis, and Howard together, all of whom had all been elected into the American Bandmasters Association during their careers. Used by permission of the Mansfield University Historical Archives.

CHAPTER NINE

SUMMARY AND CONCLUSION

Procedures

The purpose of this study was to investigate the history of the band program at the teachers' school in Mansfield, Pennsylvania, from its formation to 1971. An attempt was made to relate band activity at Mansfield to similar activity across the nation. Additionally, an attempt was made to identify interactions between the bands and the music teacher training program at the school in Mansfield.

The study was guided by the following research questions:

1. How and when did the band program at Mansfield originate? Why was it organized?
2. Who were the directors of the bands in Mansfield?
3. What ensembles existed in the Mansfield program?
4. What trends existed in the repertoire and instrumentation of the bands?
5. What other factors influenced the development of the band program?
6. What contributions did the bands in Mansfield make to the cultural, academic, and social environment at the teachers' school?
7. To what extent did the activities of the Mansfield bands reflect contemporary trends in the college band movement?

8. How did the bands and the music teacher training program influence each other during the period under study?

Preliminary research was conducted by looking through materials held by the Mansfield University music department: concert programs, recordings, photographs, and departmental publications. Conversations with the Mansfield University archivist also revealed the location of a considerable amount of material regarding the music department that had not yet been catalogued. Following informal conversations with former Mansfield band directors Donald Stanley and Richard Talbot, it was determined that a sufficient amount of reference material was available to warrant this historical research.

The next step was to peruse the holdings of the local newspapers: the *Mansfield Advertiser* (1873-1973), *Wellsboro Agitator* (1867-1963), and *Wellsboro Gazette* (1874-1962). The Wellsboro newspapers were available on-line, in digital format, from the Green Free Library in Wellsboro, Pennsylvania, and allowed for easy keyword searches to locate articles dealing with specific band directors and events.

The *Mansfield Advertiser* was available in the Mansfield University library in microfilm format, with the exception of all issues from 1912 to 1929, which are not held by any library or known individual. Searching through nearly 100 years (1873-1971) of weekly *Advertiser* issues seemed too daunting a task, so key annual events were identified in an effort to streamline the search for relevant information. September issues of the *Advertiser* were carefully scanned for news concerning the beginning of each school year (new faculty, school assembly programs), and for articles regarding the band at the annual Mansfield Fair. *Advertiser* issues in December and May of each year were

closely scrutinized because these were the months when end-of-the-semester concerts were advertised or reported. May issues also regularly included detailed accounts of commencement week activities. The *Advertiser* seemed to follow the pattern of putting important local news on the front page, while subsequent pages included national news, advertisements, and more personal local news. Attention was paid to the front page of issues in months not mentioned above to search for pertinent band activity. During some periods a special column (often called “Normal Notes”) was also included in each issue of the *Advertiser* that reported on a variety of activities at the teachers’ college, including music department and band activity.

University catalogs were available from 1864 to the present. These sources helped to identify music department faculty members during each period in the study, and to identify curricula used in the teacher training program at Mansfield. Articles and photographs concerning Mansfield bands were found in issues of the school yearbook, the *Carontawan*, which were available from 1918 to the present. In addition, a great deal of information about public school bands in Mansfield was gleaned from information found in copies of the Mansfield High School annual yearbook, the *Manuscript*. The Mansfield High School library holds copies of most issues of the *Manuscript* dating back to 1928.

Catalogued photographs found in the Mansfield University Historical Archives included photographs of concert bands, marching bands, dance bands, band camp activities, and former band directors. The non-catalogued materials in the archives contained a number of items useful to this study. A collection of concert programs from a variety of sources yielded a number of band concert programs.

Finally, recorded interviews were conducted with three former Mansfield band directors, John Baynes, Donald Stanley, and Richard Talbot. Each was asked about his experiences at Mansfield and beliefs regarding band instrumentation, repertoire, the role of the marching band, and music teacher training. They were also asked about their views on the influence of band directors and the band program on future music teachers who attended Mansfield.

Band History at Mansfield

The first seven research questions used in this study inquired as to the origination and purpose of the band program at Mansfield, the band directors at Mansfield, the ensembles used in the band program, the impact of the band on the campus and local community, and trends in repertoire and instrumentation in the Mansfield bands as they corresponded to national trends. Mansfield often appeared to be towards the front edge of band activity that was taking place in the United States.

Early bands at Mansfield were organized sporadically for a variety of different purposes. Some of the early bands were organized for educational purposes—to educate students in performance techniques in concert ensembles. Bands were also organized to fulfill institutional needs, such as providing music at academic, social, and athletic events.

The first recorded band activity at the Mansfield State Normal School took place in 1871. The annual school catalog reported that David C. Jewett, a graduate of James Baxter's music school in Friendship, New York, reorganized and renamed the MSNS music department the State Normal Music Academy. Jewett used Baxter's model of organization to classify areas of study in the new department: vocal, theoretical,

instrumental, and aesthetic. The 1871 catalog indicated that a brass band was formed as a part of the Instrumental Department, although little else is known about the ensemble. The formation of a brass band would certainly be appropriate considering the trends of band activity at that time. Jewett's bands presumably played primarily marches, quicksteps, and other dance pieces.

Jewett reportedly continued organizing a brass band at the MSNS until 1874, after which there is no recorded band activity until 1885. However, a community band started appearing in *Mansfield Advertiser* records in the spring of 1874.

The marching band at Mansfield was evident as early as the 1880s, with the bands associated with the military drill unit. University catalogs list a group of musicians of varying size attached to the schools military drill unit from 1885 to 1891. The group of musicians consisted of only four members in 1885, but grew to thirteen by 1891. By 1887 woodwinds were being used in the band. A photograph labeled "Mansfield's First Band, 1888," found in the school's historical archives, shows a band of seventeen musicians and a drum major.

Hamlin Cogswell became the director of the MSNS music department in 1887. He had established himself as a music educator and bandsman prior to going to the MSNS. Newspaper articles and school catalogs indicate that Cogswell had organized a music department band at the MSNS by 1888. Catalogs from 1889 to 1891 show that the band had twenty-seven members in 1889 and twenty-nine by 1891. By 1891 eleven of the twenty-seven pieces of the MSNS band listed in the school catalog were woodwind instruments. Cogswell's MSNS bands of the 1880s and 1890s reportedly played in a variety of parades and local events that would have required playing in both concert

venues and as a marching band. Cogswell left the MSNS from 1897 to 1902 to pursue positions as Supervisor of Music in Binghamton, New York and Syracuse, New York. In his absence it appears that no band existed at the MSNS. When he returned in 1902 the band was quickly reorganized, as was a twenty-five piece orchestra.

After Cogswell's final departure in 1905 little evidence is found regarding an MSNS band until 1922. The MSNS bands of the 1900s and 1910s appear to have been loosely organized, student-run ensembles. The student-led bands of the 1910s were organized to perform at athletic events and outdoor functions of the school. One MSNS student newspaper article from 1916 indicated that a student, Charles St. Clair, had organized a band, presumably to perform at athletic and campus events. In a 1918 publication of the school's *Quarterly*, a reference is made to the establishment of a band that had been directed by Bernard Keim (music department head, 1914-17), and students by the names of Charles St. Clair and Norman Chapman. A photograph of Chapman's 1918 band in the MSNS yearbook shows an ensemble comprised of fifteen members. Will George Butler, who was on the MSNS faculty from 1914 to 1939, is shown with a ten-piece band in a photograph in 1919 MSNS yearbook, performing at a ceremony for the school's Student Army Training Corps.

Charles Haberman was hired as the first "Director of Band" at the MSNS in 1922. The 1923 yearbook shows Haberman with a sixteen-piece band. Haberman was replaced in 1924 by John Myers, who built and maintained a thirty- to fifty-piece band First Band, and a Second Band until 1937. Haberman's band from 1922-24 and Myers early bands (1924-27) were the first MSNS bands of symphonic size (thirty to forty members). Haberman's 1923 band had only one flute, one clarinet, and one saxophone in a sixteen-

piece band. A better balance of woodwinds and brass is evident in Myers' bands of the 1920s. Photographs show that by 1926 the MSNS band had thirteen woodwinds of thirty-two members. Starting in the 1920s, the faculty-led bands began learning field maneuvers along with music for performances at football games. The 1925 yearbook stated that the band traveled with the football team that year. The May 1927 *Quarterly* indicated that the band played in the Armistice Day parade, a military funeral, and for every home football game.

John F. Myers held the "Leader of the Band" position from 1924 to 1937, bridging the gap from normal school to teachers college. In 1927 Myers organized a First Band and a Second Band. The First Band consisted of music supervision students playing their primary instruments. The Second Band that was made up of music supervision students playing secondary instruments and students who were not yet skillful enough to audition into the First Band. This system of two bands remained unchanged until 1937.

Donald Baldwin, a 1924 graduate of the MSNS, was hired as the "Assistant in Band and Orchestral Instruments" in 1927. His primary duties were to conduct the second band and second orchestra. Claire Crotteau replaced Baldwin as the assistant band director in 1931, but stayed for just one year. Loren Warren replaced her and served from 1932 to 1937.

Myers was replaced by George Howard as "Instructor of Band and Band Instruments" in 1937. Howard stayed at the MSTC only three years, but had great impact on the program through such additions as increasing the size of the band, introducing new repertoire, incorporating the student dance band (the Esquires) into the department, and

promoting the band through a series of radio broadcasts and regular tours. Howard, who seemed more interested than his predecessors in filling out a large symphonic band, combined the first and second bands. This new "Symphonic Band" reached a combined total of almost 100 members in 1939-40. Local newspaper accounts reported that the marching band reached eighty members by 1939. Howard also implemented a six-week summer band camp that proved to be a highly successful recruiting tool for the MSTC band program.

Bertram Francis replaced Howard in 1940 as "Instructor of Band and Band Instruments." Like most bands before World War II, college and otherwise, the bands of the MSNS and MSTC played primarily marches, overtures, orchestral transcriptions, and lighter pieces. As World War II brought tremendous growth to the development of band repertoire, the bands at Mansfield also began to perform more works originally composed for the band medium. The marching band also continued to grow at Mansfield under Francis, and took on a Big-Ten style of high-step marching with quick cadences and block maneuvering. He also served as the head of the music department until 1944, when he took a leave of absence to serve in World War II.

Austin Leadwith replaced Francis as the instrumental instructor at the MSTC from 1944 to 1946, although there were too few students in the music department to outfit a band. Francis returned in 1946 and started the Concert Wind Ensemble in 1954.

The wind ensemble, made up of forty-four to fifty-one members, became the premier ensemble of the program. Francis's wind ensemble was clearly modeled after Frederick Fennell's Eastman Wind Ensemble, which began in 1952; however Francis's motives for organizing the ensemble were different from Fennell's. Fennell started his

forty-five-piece ensemble “for the purpose of establishing a new medium of musical activity;”¹ with the focus on creating new music. Francis appeared to be more interested in developing an elite ensemble to which he could assign only the best players. The smaller size of the wind ensemble, with minimal doubling of parts, appeared well-suited for his needs.

The Symphonic Band became the second ensemble in the program and was referred to as the Second Band and occasionally the Varsity Band. The Symphonic Band grew in size to eighty members by 1967.

Following the school’s expansion to incorporate a liberal arts curriculum in 1960, when it became Mansfield State College, John Baynes was brought onto the faculty full-time as Francis’ assistant (1961). He directed the marching band and the symphonic (varsity) band. Baynes accepted the department chair position in 1966 and was replaced as the assistant band director by R. Winston Morris. Morris taught all applied brass lessons and directed the brass choir during the spring 1966 semester. Morris stayed only one semester, and Donald Stanley took over as the assistant band director to Francis in the fall of 1966. Stanley was joined by Richard Talbot in 1967 who was hired to assist with the marching and symphonic bands, and to reorganize the student jazz band as a part of the music curriculum. When Francis accepted a position as the Assistant Chair in the music department in 1971, it became necessary for him to relinquish his position with the Concert Wind Ensemble. Stanley took over the directorship of the wind ensemble at that time, and Talbot assumed the reigns of the marching band and symphonic band.

¹ Frederick Fennell, *Time and the Winds* (Kenosha, WI: Leblanc Educational Publications, 1954) 52.

Music Teacher Training and the Bands at Mansfield

The sixth research question was used to investigate the influences of Mansfield's band and music teacher training programs on each other. As the institution was a normal school (1862-1926) and state teachers college (1926-1960) for most of the period covered by the present study, the two programs clearly had significant influences on each other.

As with progressive band activity, Mansfield also appeared all along to be on the front edge of the instrumental music teacher training movement. The history of big name band directors (Cogswell, Howard, Francis) who taught at Mansfield, a relatively small school, is evidence that Mansfield, like other teacher training schools, was on the forefront of band activity. Teacher training institutions were often more receptive to including music in the curriculum than were larger universities, with their Greek-western Europeans roots and habits. Larger institutions seemed reluctant to get into the business of music teacher training, as well as music in general.²

Early on in Mansfield's musical history, it appears as though music teacher training was the initial reason for starting bands at the institution. The first band at Mansfield, a brass band, was started by David Jewett in 1871. Jewett had attended James Baxter's music school in Friendship, New York, where Baxter promoted music on the same level as any other academic subject. Jewett had also gained experience conducting extended normal music institutes (one *Wellsboro Agitator* advertisement in 1860 referred to a six-week course) designed to train individuals interested in teaching either vocal or instrumental music. Jewett took Baxter's organizational model and applied it to his "State Normal Musical Academy" at Mansfield. He divided the curriculum of the school

² Humphreys, "Instrumental Music," 25-30.

into four segments, one of which initially focused on instrumental music. By 1872 he had renamed the divisions of the curriculum to include a segment for the study of brass band music and instruments. He also started a “Teachers’ Class” in the music academy in 1872 to train students who wished to specialize as music teachers. MSNS students were probably not trained to teach band instruments and band ensembles in the public schools at that time, as bands had not yet been incorporated into public school curriculum or even extra-curricular activities. However, students probably were instructed to teach band instruments and ensembles to train them to direct municipal and professional bands. Although Jewett’s teacher training program was only in place a few years (1871-74), it did predate the program started by Julia Crane in Potsdam, New York (1884).

Hamlin Cogswell also had established himself as a music teacher and bandsman before going to Mansfield in 1887. Prior to Cogswell’s start at the MSNS in 1885, a small group of musicians (four members) had been organized to accompany the student military drill unit. An 1888 photograph shows that this group grew to seventeen members by 1888. It is unknown whether Cogswell worked with the military drill band, but he did establish a music department band by 1889. Information from MSNS catalogs reveal that the band had twenty-seven members in 1889 and twenty-nine in 1891. It seems clear that Cogswell was primarily intent on teaching public school students to sing first and then to play instruments:

All must agree that the study of vocal music should precede that of any instrument. It is the aim of all instrumentalists to make their instrument sing, in other words, to imitate the human voice. This being true, and more than this, because all can be reached through the singing exercise, while only a small percentage can be reached through the various instrumental phases, hence the absolute necessity of making the vocal work the leading feature, looking to the tone work, which must be pure, soft yet rich, perfectly in tune, always on pitch,

with exercises that will prepare the pupil so well that he actually “sees with his ear and hears with his eye.”³

When one considers the teachings of Lowell Mason and other leading music educators of the time, Cogswell’s priorities appear to have been well aligned with the teachings of his contemporaries. Cogswell stated in the 1889 MSNS catalog that a band and orchestra were connected to the music department to supply opportunities “of great benefit to anyone who desires a practical knowledge of this branch of music education.”⁴ As was the case with the earlier MSNS bands, training band directors to teach in public school settings was not yet practical, in part because there was little, if any, demand. It appears that Cogswell was clearly intent, though, on teaching methods and techniques to potential future band directors through ensemble opportunities and applied instruction, as courses in instrumental methods were not yet offered at the MSNS.

After a period of sporadic band activity and student-run bands from 1905-22, Grace Steadman was hired to implement a new three-year course in music supervision. She brought in Charles Haberman (1922-24) and John Myers (1924-37) to lead the MSNS band program, and the 1923 catalog listed a new course in orchestral and band materials and methods. The Music Supervisors’ Club was organized at Mansfield in 1925 to assist both students and in-service teachers with issues surrounding music teaching. Myers began organizing an annual gathering of area band directors and students to rehearse and perform in a large band setting in 1926.

³ Hamlin E. Cogswell, *How to Organize and Conduct the School or Community Band and Orchestra: A Guide for Supervisors of Music, Orchestra and Band Leaders* (Philadelphia, PA: J.W. Pepper & Son, 1919), 8-9.

⁴ *Annual Catalog of the Mansfield Normal School*, 1889-90, 41.

The normal school became Mansfield State Teachers College in 1927, and a new four-year curriculum was implemented. By that same year Myers had formed a Second Band, which gave music supervision students an opportunity to perform on secondary instruments.

Bands at the laboratory schools and high school were an important component of the instrumental music teacher training program at the MSTC. Except for the years 1930-37, the school bands were directed and supervised by the MSTC band directors, with MSTC students gaining important field experience teaching private lessons and sectional and ensemble rehearsals. For example, Myers started and ran a school band from 1927 to 1930 that provided MSTC students opportunities to gain valuable practical experience. In 1933 a recent MSTC graduate, Hack Swain, organized the Mansfield Young People's Band. He recruited students from the college to help work with the band. George Howard took over the school band in 1937, followed by Bertram Francis in 1940. Both Howard and Francis continued to supervise student teachers who worked regularly with the school bands.

John Baynes took over the school band program in 1946. He continued to supervise students from the college, but he was not affiliated with the MSTC bands. Instead, he was hired under a dual contract that allowed the local school district to pay his normal teaching salary, and the teachers college made up the difference to fulfill his college salary as a supervisor of student teachers. Baynes joined the Mansfield State College faculty full-time as full-time assistant director of bands in 1962, after the college had expanded to become a liberal arts institution (in 1960).

Donald Stanley took over as the assistant band director in 1966, when Baynes accepted the music department chair position. Richard Talbot joined Stanley, also as an assistant, in 1967. Stanley summed up the Mansfield connection between the bands and music teacher training:

I'm sure [my philosophy of instrumental music teacher training] was influenced by Bert Francis and John Baynes. . . often you don't realize what a profound influence [your own teachers] have on you until fifteen or twenty years after you're out of school. . . the basic idea is that the instrument becomes the means. . . I've often made the analogy that because you can type a lot of words per minute doesn't mean you're a great writer. I've always felt that what ever instrumental playing skills you acquire is often a result of what you need to express internally. The idea is that that instrument is a means rather than an end. It seems to me the most important thing for those music education students is to develop a high level of musicianship, because that's what they're going to be teaching. I think it's awfully hard to teach something that you have not experienced yourself.⁵

Suggestions for Future Research

The history of the band program at Mansfield has proven to be a unique and interesting study. In many ways the history of this organization has paralleled that of the collegiate wind band movement in America. A few topics have become evident that might be of interest to band and music education researchers.

Frank Losey, a Mansfield student in the 1880s, returned to Mansfield from 1895-97 to serve as a brass instructor under Cogswell. Losey's career included stints as chief editor for Carl Fischer and the Vandersloot Music Company, as music advisor to Thomas Edison, and as an arranger for the Ford Orchestra. He also opened the Losey Military Band School in Erie, Pennsylvania. He composed more than 250 works for band, and was said to have arranged more than 2,500 works for band and orchestra. This large body of work, along with Losey's storied career, merit further study.

⁵ Don Stanley, interview by author, tape recording, Wellsboro, Pa., 6 July 2005.

The influence of normal school training on gender issues in instrumental music education and instrumental music teacher training is an interesting topic relative to this study. While most colleges and university bands did not include women until World War II (when there was a shortage of men), or later, normal school bands, like the one at Mansfield, allowed women to participate much earlier. Women are evident in photographs of Mansfield bands as early as 1924-25, and Claire Crotteau served as the assistant band director in 1931-32, conducting the Second Band. Was this discrepancy between normal schools and other colleges and universities due to different purposes of the bands? The presumption of the author is that the organization of normal school bands probably had less to do with athletic and social activity on campus than at other colleges and universities, and more to do with instrumental music teacher training.

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MSC Band Toured Last Week. *Mansfield Advertiser* 21 November 1962: 1.

MSC Becomes Liberal Arts Under New Law. *Mansfield Advertiser* 20 September 1961: 1.

MSC Second Band Presents Concert. *The Flashlight* 11 February 1963: 8.

MSC Sponsors Band Clinic. *The Flashlight* 13 March 1961: 3.

MSC to Give Liberal Arts Degrees. *Mansfield Advertiser* 9 January 1963: 1.

MSC Wind Ensemble on Spring Tour. *Mansfield Advertiser* 20 March 1963: 1.

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Mansfield Advertiser 28 February 1877: 3.

Mansfield Advertiser 6 June 1877: 2.

Mansfield Advertiser 11 July 1877: 3.

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Mansfield Advertiser 6 March 1878: 3.

Mansfield Advertiser 24 July 1878: 3.

Mansfield Advertiser 7 October 1879: 3.

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Mansfield Advertiser 20 June 1888: 2.

Mansfield Advertiser 17 October 1890: 3.

Mansfield Advertiser 24 June 1891: 2.

Mansfield Advertiser 16 October 1891: 3.

Mansfield Advertiser 25 November 1891: 3.

Mansfield Advertiser 2 December 1891: 3.

Mansfield Advertiser 22 June 1892: 3.

Mansfield Advertiser 16 November 1892: 3.

Mansfield Advertiser 11 January 1893: 3.

Mansfield Advertiser 24 October 1894: 3.

Mansfield Advertiser 23 September 1896: 3.

Mansfield Advertiser 18 November 1896: 3.

Mansfield Advertiser 4 October 1899: 2.

Mansfield Advertiser 29 May 1901: 3.

Mansfield Advertiser 9 September 1903: 3.

Mansfield Advertiser 16 September 1903: 3.

Mansfield Advertiser 30 September 1903: 3.

Mansfield Advertiser 4 November 1903: 3.

Mansfield Advertiser 18 November 1903: 3.

Mansfield Advertiser 13 September, 1905: 2.

Mansfield Advertiser 30 April 1930: 1.

Mansfield Advertiser 14 May 1930: 1.

Mansfield Advertiser 28 May 1930: 4.

Mansfield Advertiser 24 October 1930: 1.

Mansfield Advertiser 4 March 1931: 1.

Mansfield Advertiser 22 April 1931: 1.

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Mansfield Advertiser 18 November 1931: 1.

Mansfield Advertiser 6 January 1932: 1.

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Mansfield Advertiser 23 November 1938: 1.

Mansfield Advertiser 11 September 1940: 1.

Mansfield Advertiser 8 April 1942: 1.

Mansfield Advertiser 13 January 1943: 1.

Mansfield Band to Have Uniforms. *Mansfield Advertiser* 13 September 1933: 1.

Mansfield College Band Will Present Program. *Mansfield Advertiser* 11 January 1939: 1.

Mansfield Fair Has Another Successful Year. *Mansfield Advertiser* 3 September 1947: 1.

Mansfield Host to Band Festival. *The Flashlight* 19 December 1939: 1.

Mansfield Joins Music Association. *The Flashlight* 1 December 1970: 4.

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Mansfield to Admit High School Seniors. *The Flashlight* 19 January 1943: 1.

Mansfield to Have Young People's Band. *Mansfield Advertiser* 7 June 1932: 1.

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Marching Band Ends '67 Season. *The Flashlight* 15 November 1967: 3.

Marching Band Takes First Place at Parade in Wellsboro. *The Flashlight* October 1950: 4.

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Music. *The Flashlight* 28 January 1938: 2.

Music Camp at MSC. *Mansfield Advertiser* 17 June 1970: 7.

Music Department Heads to Convene This Week. *The Flashlight* 5 November 1933: 1.

Music Education Club Hears Taylor. *The Flashlight* 24 February 1964: 1.

Music Education Department Sponsors Broadcast on January 21. *The Flashlight* 19 January 1943: 4.

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Music Notes. *The Flashlight* 2 October 1933: 2.

Music Professor Honored. *Mansfield Advertiser* 14 April 1965: 1.

Music Program at M.S.T.C. to be Extended to Members of County School Bands.
Mansfield Advertiser 5 June 1946: 1.

Music Scoops. *The Flashlight* 21 May 1938: 2.

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Music Students Organize New Dance Band. *The Flashlight* 17 September 1934: 4.

Music Students Present Demonstration. *Mansfield Advertiser* 13 July 1949: 1.

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Myers Will Serve as Guest Conductor. *Mansfield Advertiser*. 6 February 1935: 1.

Myers Wins Championship of Corey Creek Golf Club. *Mansfield Advertiser*. 2 September 1936: 1.

New Band Conductor at the College. *Mansfield Advertiser* 25 August 1937: 1.

New Band to be Organized. *Mansfield Advertiser* 23 May 1934: 1.

New Band Uniforms. *The Flashlight* November 1948: 3.

New Faculty. *The Flashlight* 8 October 1937: 4.

New Field, New Season Opens Saturday. *Mansfield Advertiser* 16 September 1964: 1.

New Instructor for the Summer Band School. *Mansfield Advertiser* 17 April 1940: 1.

News About MSC. *Mansfield Advertiser* 15 June 1966: 1.

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Pep Band. *The Flashlight* 11 February 1970: 4.

Percy Grainger—Richard Franko Foldman. *Mansfield Advertiser* 8 November 1939: 1.

Peterson Wins Golf Championship; Myers Leads Second Flight. *Mansfield Advertiser*. 30 August 1933: 1

Prepare for Band Festival. *The Flashlight*. 16 April 1934: 2.

Pride, Spirit, Excellence—The Mountie Band. *The Flashlight* 6 October 1970: 4.

Prof. Frank H. Losey Dies at Erie, Sunday. *Mansfield Advertiser*. 6 May 1931: 1.

Prof. John Myers Speaks at Club. *Mansfield Advertiser*. 10 February 1932: 1.

Prof. John Myers to be Guest Conductor. *Mansfield Advertiser*. 8 May 1935: 1.

Prof. Myers, Conductor County Band Concert. *The Flashlight*. 13 May 1935: 1.

Professional Dance Band Located on College Campus. *The Flashlight* 12 December 1961: 4.

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Summer Band School in Full Swing. *Mansfield Advertiser* 13 July 1938: 1.

Summer High School Band. *Mansfield Advertiser* 31 July 1946: 1.

Summer Music Camp to be Conducted at College. *Mansfield Advertiser* 14 April 1943: 1.

Sunday a Drag? Go to Concert. *The Flashlight* 13 November 1968: 1.

Supervisor's Notes. *The Flashlight* 5 December 1927: 4.

Supervisor of Music in Senior High School. *Mansfield Advertiser* 26 June 1946: 1.

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Symphonic Band. *The Flashlight* 7 May 1969: 3.

Symphonic Band Concert Held in Assembly. *The Flashlight* February 1951: 4.

Symphonic Band Plays. *The Flashlight* December 1949: 4.

Symphonic Band Presents A Spring Band Concert. *The Flashlight* 21 April 1970: 1.

Symphonic Band Slates Concert. *The Flashlight* 8 May 1968: 1.

Symphonic Band Spring Concert. *Mansfield Advertiser* 22 April 1970: 1.

Symphonic Band to be Presented. *The Flashlight* 14 December 1966: 1.

Symphonic Band to Broadcast Over WESG. *Mansfield Advertiser* 13 July 1938: 1.

Symphonic Band to Broadcast Sunday Afternoon. *The Flashlight* 28 January 1938: 1.

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Tioga County Musicians Honored in Altoona Dist. *Mansfield Advertiser*. 13 April 1938: 1.

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Wind Ensemble on Penna. Tour. *Mansfield Advertiser* 1 November 1961: 1.

Wind Ensemble on Tour. *Mansfield Advertiser* 11 March 1959: 1.

Wind Ensemble Performs In Straughn Auditorium. *The Flashlight* 30 April 1959: 8.

Wind Ensemble Presents Concert. *The Flashlight* 23 April 1969: 4.

Wind Ensemble Presents Sunday Afternoon Concert. *The Flashlight* 7 April 1970: 1.

Wind Ensemble Schedules Fall Tour. *The Flashlight* 8 November 1967: 5.

Wind Ensemble Takes Trip. *Mansfield Advertiser* 16 November 1955: 1.

Wind Ensemble Toured Area. *The Flashlight* 28 October 1959: 8.

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APPENDIX A

CHRONOLOGICAL LIST OF BAND DIRECTORS AT MANSFIELD STATE NORMAL SCHOOL, MANSFIELD STATE TEACHERS COLLEGE, AND MANSFIELD STATE COLLEGE, 1871-1971

**Chronological List of Band Directors at Mansfield State Normal School,
Mansfield State Teachers College, and Mansfield State College, 1871-1971**

David C. Jewett, Prof. of Vocal and Instrumental Music	1871-74
Mark C. Baker, Instructor of Vocal and Instrumental Music	1875-77
Isaac G. Hoyt, Professor of Instrumental Music	1884-87
Hamlin E. Cogswell, Director of the Music Department	1887-97
Frank H. Losey, Instructor of the Brass Department	1895-97
Hamlin E. Cogswell, Director of the Music Department	1902-05
Bernard Keim, Director of the Music Department	1914-17
Charles St. Clair, Student Leader	1916-18
Norman Chapman, Student Leader	1918
Charles H. Haberman, Director of Band	1922-24
John F. Myers, Leader of Band	1924-37
Donald E. Baldwin, Assistant in Band	1927-31
Claire E. Croteau, Assistant in Band	1931-32
Loren A. Warren, Assistant in Band	1932-37
George S. Howard, Instructor in Band and Band Instruments	1937-40
Bertram W. Francis, Director of Bands and Wind Ensemble	1940-71
John Baynes, Assistant Director of Bands	1961-65
Donald Stanley, Assistant Director of Bands	1966-71
Richard Talbot, Assistant Director of Bands	1967-71

APPENDIX B
MANSFIELD BAND PROGRAMS, 1876-1971

Mansfield Band Programs, 1876-1971

From the collection of concert programs in the
Mansfield University Historical Archive

MSNS Band

March 1876

Mark C. Baker, Conductor

Waltz.....Unknown

MSNS Band

May 1876

Decoration Day Activities

Mark C. Baker, Conductor

Moonlight on the Lake.....Unknown

MSNS Band

June 1891

Commencement Concert

Hamlin E. Cogswell, Conductor

SerenadeMissud

Medley, "Pleasant Memories"Beyer

Valse, "Till We Meet Again".....Bailey

March, "Tennis"Beyer

MSNS Band

September 1896

Hamlin E. Cogswell, Conductor

National League March.....Hamlin Cogswell

MSTC Band

October 1929

Vespers Service

Nearer My God to Thee (with variations)

Ballet Music and Soldier's March from William Tell Overture

Sullivan's Operatic Gems

Wedding of the Winds

Serenade, A Night in June

MSTC Band

November 1929

Vespers Service

Egyptian Ballet.....Luigini

MSTC First Band & Invited Professionals/Semi-Professionals

May 8, 1930
3rd Annual Band Festival

On the Campus.....	Goldman
Ballet Music and Soldiers March from "William Tell".....	Rossini
Rienzi Overture.....	Wagner
Sun and Stranger Overture.....	Mendelssohn
Song of Love from "Blossom Time"	Schubert
Sullivan's Operatic Gems	Sullivan
Zampa Overture	Herald
The Third Alarm	Goldman

MSTC Band

May 1930

1930 Commencement Concert

John F. Myers, Conductor

Hostrauser's March.....	Chambers
Hungarian Fantasia	Tobani
Midsummer Night's Dream Overture.....	Mendelssohn
Zampa	Herold
The University of Pennsylvania Band March.....	Seitz

MSTC Symphonic Band

October 25, 1930

John F. Myers, Conductor

College Assembly – Dedication of Straughn Auditorium

Caesar's Triumphal March	Mitchell
Princess of India.....	King
Star Spangled Banner.....	Key

MSTC Symphonic Band

October 25, 1930

John F. Myers, Conductor

College Assembly – Dedication of Straughn Auditorium

Spirit of America Patrol	Zamenick
Ballet Music and Soldiers' Chorus from "William Tell"	Rossini
Star Spangled Banner.....	Key

MSTC Band

October 17, 1931

John F. Myers, Conductor

Parent's Day

Selections from Sullivan's Opera
Marche and Cortege from "La Reine de Saba"

MSTC Second Band

December 1931

Claire Croteau, Conductor

Vesper Service

"In The Stockade" Overture..... Lescombe

MSTC Band

May 1932

1932 Commencement Concert

John F. Myers, Conductor

Merry Wives of Windsor Nicolai

Maritana Overture Wallace

Sigurd Jorsalfar Suite Grieg

The Spirit of Old Monroe Frank Miller (Class of '31)

MSTC Band

October 30, 1932

John F. Myers, Conductor

The Angelus Massenet

Organ, Chimes and Band

Wedding of the Winds Hall

Pique Dame Overture Suppe

MSTC Symphonic Band

April 27, 1933

Annual Band Festival

John Myers, Conductor

Edwin Franko Goldman, Guest Conductor

Mignon Overture Thomas

Moonlight on the Nile King

Jolly Coppersmith Peters

Spirit of Old Monroe Frank L. Miller (MSTC student)

Coronation March from "The Prophet" Meyerbeer

Unfinished Symphony, Mvt's I & II Schubert

Tannhauser March Wagner

Franklin Field Goldman

Shenandoah Goldman

Tribute to Sousa Goldman

Children's March Goldman

On the Campus Goldman

Third Alarm Goldman

Let Freedom Ring Goldman

MSTC Symphonic Band
 May 28, 1933
 1933 Commencement Concert
 John F. Myers, Conductor

Mignon Overture.....	Thomas
Moonlight on the Nile.....	King
Unfinished Symphony, Mvt's I & II.....	Schubert
Children's March	Goldman
Coronation March from "The Prophet"	Meyerbeer

MSTC Symphonic Band
 May 27, 1934
 1934 Commencement Concert
 John F. Myers, Conductor

Il Guarnary Overture.....	Gomez
Cocoanut Dance	Herman
Scenes that are Brightest – "Maritana"	Wallace-Round
Espana Rhapsody	Chabrier
Stars and Stripes Forever	Sousa

MSTC Symphonic Band
 October 1934
 Chapel Service
 John F. Myers, Conductor

The Glow Worm	unknown
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MSTC Symphonic Band
 December 9, 1934
 1934 Vesper Concert
 John F. Myers, Conductor

Andante Religioso.....	Thome
Waltz of the Hours from "Coppelia Ballet"	Delibes
Merry Wives of Windsor	Nicolai
Il Bacio.....	Arditi

MSTC Symphonic Band
 May 2, 1935
 1935 Spring Concert
 John F. Myers, Conductor

Song of the Marching Men	Hadley
Serenade Badine.....	Gabriel-Marie
March of the Little Leaden Soldiers	Pierne
Guns	O'Hara, arr. Richard Gilbert
Son and Stranger Overture.....	Mendelssohn
Ballet Egyptian, suite in four parts	Luigini

MSTC College Band

March 22, 1936

Vesper Program

John F. Myers, Conductor

Seventeen Stephen Foster Melodies Stephen Foster, arr. Louis Guzaman

MSTC Symphonic Band

May 24, 1936

Commencement Concert

John F. Myers, Conductor

La Zingana	Bohm
Rose Marie.....	Friml-Stothart
Columbia Fantasia Polka	Rolison
George Metz, cornet soloist	
The "Unfinished Symphony".....	Beethoven

MSTC Symphonic Band

May 19, 1937

1937 Commencement Concert

John F. Myers, Conductor

Sempre Fidelis	Sousa
Cocoanut Dance	Hermann
The Air Mail	Melson
Il Bacio (The Kiss).....	Arditi
The Dictator	Melson
Coppelia Ballet—Song of the Bell, Waltz of the Hours, Dance of the Automaton ..	Delibes
The Angelus	Massenet
Hermit of Kildare	Holmes
Caesar's Triumphal.....	Mitchell
Turandot Overture.....	Lachner
Pride of the Navy	Miescer
Victor Herbert's Favorites	Herbert
Stars and Stripes Forever	Sousa

MSTC Symphonic Band

May 22, 1938

1938 Commencement Concert

George Sallade Howard, Conductor

Glory of the Gridiron	Alford
Coronation Scene from "Boris Godounow"	Moussorgsky
Overture to "Il Guarany"	Gomez
Park Avenue Fantasy	Signorelli-Malneck
A Hunting Scene.....	Bucalossi
Rhapsody in Rhumba.....	Bennett
Rhapsody in Blue	Gershwin

MSTC Symphonic Band
 January 17, 1939
 George Sallade Howard, Conductor

King Cotton March	Sousa
Overture to "Phedre".....	Massenet
Reflections in a Modern Mood	Gribbell
Overture Paul Bunyan.....	Loren A. Warren (MSTC Music Faculty)
Headlines.....	Colby
Amparito Roca.....	Texidor

Mansfield Symphonic Band
 March 1, 1939
 George Sallade Howard, Conductor

Overture-Phedre.....	Massenet
In a Monastery Garden.....	Ketelbey
From Africa to Harlem.....	Bennett
The Universal Judgement	De Nardis
The Merry Widow (As a modern march)	arr. Alford
Slavonic Rhapsody No. 2.....	Friedmann

MSTC Symphonic Band & the 150-piece High School Festival Band
 March 17, 1939
 George Sallade Howard, Conductor
 Arthur Pryor, Guest Conductor

<i>High School Festival Band</i>	
March: Our Defenders	Seitz
Overture: Prince and Jester	Taylor
The Old Church Organ.....	Chambers
The Three Bears	Long
March: The Thunderer	Sousa

<i>College Symphonic Band, George Howard, Conductor</i>	
Overture-Phedre.....	Massenet
In a Monastery Garden.....	Ketelbey
From Africa to Harlem.....	Bennett

<i>College Symphonic Band, Arthur Pryor, Conductor</i>	
March to the Scaffold from Symphonie Fantastique	Berlioz
The Universal Judgement	De Nardis
After Sunset	Pryor
The Whistler and His Dog	Pryor
Slavonic Rhapsody No. 2.....	Friedman

<i>Combined Bands, Arthur Pryor, Conductor</i>	
March: Arms of America	Pryor
Soldiers of Fortune.....	Pryor

MSTC Symphonic Band

Commencement Concert

May 28, 1939

George Sallade Howard, Conductor

Triumphal March: Victoria	De Teixeira
Overture, "Ruy Blas"	Mendelssohn
Pictures at an Exposition	Moussorgsky
a. The Hut of Baba Yaga	
b. The Great Gate at Kiev	
Introduction to Act III, "Lohengrin"	Wagner
Deep Purple	De Rose
Park Avenue Fantasy	Signorelli
Slavonic Rhapsody No. 2	Friedman

MSTC Symphonic Band

May 3, 1940

George Sallade Howard, Conductor
Richard Franko Goldman, Guest Conductor

Overture "Princess Jaune"	Saint-Saens
Victor Herbert's Favorites	arr. Lake
George Sallade Howard, Conductor	
Chorale Prelude: In Dulci Jubilo	Bach-Goldman
Blithe Bells	Grainger
Shoontree (The Going-to-Sleep Music) (Premier performance)	Cowell
University March	Goldman
Richard Franko Goldman, Conductor	
Overture in C minor	Sweigart
Suite Espagnoli	Lecuona
Second Slavonic Rhapsody	Friedman
George Sallade Howard, Conductor	

MSTC Symphonic Band

May 26, 1940

1940 Commencement Concert
George Sallade Howard, Conductor

"Rienzi" Overture	Wagner
Valse Bluette	Drigo
Suite Espagnoli	Lecuona
Second Slavonic Rhapsody	Friedman
Overture "Princess Jaune"	Saint-Saens
Sleepers Wake	Bach
Victor Herbert's Favorites	arr. Lake
Symphony No. 4 in f minor, Finale	Tschaikovsky
The Children's March	arr. Goldman
Stars and Stripes Forever	Sousa
Rhapsody in Blue	Gershwin

MSTC Symphonic Band

December 15, 1940

Bertram Francis, Conductor

9th Annual Arctic League Radio Appeal

New Colonial March.....	Hall
Overture from "The Prince & Pauper".....	Harold M. Johnson
The World is Waiting for the Sunrise	arr. by Henry Alford
My Hero - from "Chocolate Soldier"	unknown
Under the Double Eagle.....	unknown

MSTC Symphonic Band

College Assembly Program

March 25, 1941

Bertram W. Francis, Conductor

March, Shenandoah.....	Edwin Franko Goldman
Suite, Frescoes	Haydn Wood
Symphonette, Pavanne.....	Morton Gould
Reflections in a Modern Mood	Marsden Gribbell
March, Stepping Along.....	Edwin Franko Goldman
Finale from the New World Symphony.....	Anton Dvorak

MSTC Symphonic Band

Commencement Concert

May 25, 1941

Bertram W. Francis, Conductor

March to the Scaffold from Symphonie Fantastique	Berlioz
Symphony No. 8 in B Minor (Unfinished)	Schubert
Gipsy Caprice Zingaresca.....	Curzon
March World Events	Arr. by St. Clair
L'Arlesienne Suite	Bizet
On the Mountains.....	Grieg
Elsa's Procession to the Cathedral from Lohengrin	Wagner

MSTC College Symphonic Band

Assembly Program

October 30, 1941

Bertram Francis, Conductor

March of the Steel Men.....	Charles Belsterling
Symphony in C minor, Second Movement.....	Ernest Williams
Colonel Bogey	Kenneth Alford
Purple Carnival	Harry Alford
Suite de Ballet	Leo Delibes
Hall of Fame	Olivadoti
Blue Danube Waltz	Johann Struass

MSTC Symphonic Band

November 18, 1941

Bertram W. Francis, Conductor

March of the Steel Men.....	Charles Belsterling
Entrance and March of the Peers	Sullivan
Colonel Bogey	Kenneth Alford
Purple Carnival	Harry Alford
Suite de Ballet	Leo Delibes
Children's March.....	Goldman
Hall of Fame	Olivadoti
Blue Danube Waltz.....	Johann Strauss
Star Spangled Banner.....	Key

MSTC College Symphonic Band

Commencement Concert

May 24, 1942

Bertram W. Francis, Conductor

March of the Steel Men.....	Charles Belsterling
Symphony in B Flat, Finale, Allegro Vivace.....	Fauchet
A Manx Tone Poem, Mannin Veen	Wood
Viva from Coffee Cantata.....	Bach
Let My Song Fill Your Heart.....	Charles
The Black Man from "The Dwellers of the Western World"	Sousa
Introduction to "Lohengrin," Act III.....	Wagner
C minor Fugue	Bach
Symphony in C minor, First Movement, Larghetto, Allegro	Williams

MSTC Symphonic Band

Radio Broadcast on WENY, Elmira, New York

January 21, 1943

Bertram W. Francis, Conductor

March Heroic	G. E. Holmes
Mayfair Cinderella.....	Albert Ketelbey
The Phantom Brigade	W. H. Myddleton
Desert Song from "The Desert Song".....	Sigmund Romberg, arr. David Bennett
Overture to "The Fortune Teller"	Victor Herbert, trans. F. Campbell-Watson

MSTC Symphonic Band

February 15, 1944

Bertram W. Francis, Conductor

March - His Honor	Henry Fillmore
Overture - Espagnole Mantilla.....	Paul Yoder
Overture - Prince and Jester.....	Otis Taylor
March - Blackhawk.....	Rodney Cummings
Overture - Prince and Pauper.....	Harold Johnson
Waltz - Gold and Silver	Franz Lehar

MSTC Symphonic Band
College Assembly Program
November 26, 1946
Bertram W. Francis, Conductor

March - Echoes of Freedom.....	Acton Ostling
Overture - Prince and Pauper.....	Harold M. Johnson
Intermezzo - In a Monastery Garden	Albert W. Ketelby
March of the Steel Men.....	Charles S. Belsterling
Overture - Legend	James Gillette
Unfinished Symphony	Franz Schubert

MSTC Symphonic Band
College Assembly Program
April 22, 1947
Bertram W. Francis, Conductor

Overture - Youth Triumphant	Henry Hadley
Waltz - Wedding of the Winds	John T. Hall
Deep Purple.....	Peter De Rose
Slavonic Rhapsody No. 2.....	Carl Friedman
March - Colonel Bogey.....	Kenneth J. Alford
Overture - Il Guarany	A. Carlo Gomez
A Modern Rhapsody - Headlines.....	Carlton Colby

MSTC Symphonic Band
Commencement Program
May 25, 1947
Bertram W. Francis, Conductor

Lithuanian Rhapsody No. 1	Scarmolin
March to the Scaffold from "Symphonie Fantastique".....	Berlioz
Overture to "Prince Igor"	Borodine
The Universal Judgment	Camille De Nardis
Headlines.....	Carlton Colby

MSTC Symphonic Band
College Assembly Program
February 17, 1948
Bertram W. Francis, Conductor

March Heroic	G. E. Holmes
Friml Favorites.....	arr. Erik Leidzen
My Hero from "The Chocolate Soldier"	Strauss, arr. by Harry Alfor
Valse Bluette.....	Richard Drigo
Aguero.....	Jose Franco
Song of the Bayou.....	Bloom, arr. by Erik Leidzen
March Modernistic	Michael Edwards
Symphony in B Flat (First Movement).....	Paul Fauchet

MSTC Symphonic Band
 Commencement Program
 May 23, 1948
 Bertram W. Francis, Conductor

National Emblem	Bagley
Sleepers Awake.....	Bach
Selections from "Oklahoma"	Rodgers
1812 Overture	Tschaikowsky
The Stars and Stripes Forever.....	Sousa

MSTC Symphonic Band
 College Assembly Program
 November 4, 1948
 Bertram W. Francis, Conductor

March of Youth.....	Olivadoti
Friml Favorites.....	Friml, arr. by Leidzen
My Hero from "The Chocolate Soldier"	Oscar Strauss, arr. by Alford
Valse Bluette.....	Drigo
Amparito Roca.....	Texidor
1812 Overture	Tschaikowsky
Deep Purple.....	DeRose

MSTC Symphonic Band
 May 6, 1949
 Bertram W. Francis, Conductor

Star Spangled Banner.....	Francis Scott Key
Manitou Heights - Concert March	Christiansen
Ariane Overture	Boyer
First Suite in E Flat	Holst
Malaguena.....	Lecuona
Jingles All the Way.....	Cable, arr. by Lang
Elsa's Procession to the Cathedral (from "Lohengrin")	Wagner
Builders of Youth - Overture	O'Neill
Ballad for Band	Gould
Legend.....	Creston
Frasquita Serenade	Lehar
Siegfried's Rhine Journey	Wagner

MSTC Symphonic Band

May 22, 1949

Bertram W. Francis, Conductor

The World is Waiting for the Sunrise	Lockhart-Seitz
Shoonthree	Henry Colwell
First Suite in E Flat	Holst
Jingles All the Way	Cable, arr. by Lang
Elster's March	Louis Elster
Elsa's Procession to the Cathedral (from "Lohengrin")	Wagner
Lonely Landscape	R. McBride
Commando March	Samuel Barber
Legend	Creston
Frasquita Serenade	Lehar
Carousel	Richard Rogers

MSTC Symphonic Band

College Assembly Program

December 6, 1949

Bertram W. Francis, Conductor

Grand Symphony for Band	Hector Berlioz
Eulogy	Joseph Wagner
London Again - Suite	Eric Coates
George Gershwin Selection	trans. by David Bennett
Comandante - March Espagnole	Gus Guentzel
The Knight Errant - Overture	Charles O'Neill

MSTC Symphonic Band

College Assembly Program

December 6, 1949

Bertram W. Francis, Conductor

Symphonie Moderne	Max Steiner
March for Americans	Ferde Grofe
Suite Francaise	Darius Milhaud
Joyous Interlude	Dai-Kong Lee
Slavonic Rhapsody	Friedmann
Phedre Overture	Massenet
Frescos	Haydn Wood

MSTC Symphonic Band

Blossburg High School Auditorium

January 16, 1951

Bertram W. Francis, Conductor

Two Marches	Milhaud
Headlines	Colby
George Gershwin Selections	Gershwin

MSTC Symphonic Band

February 20, 1951

Bertram W. Francis, Conductor

March - His Honor	Henry Fillmore
A Modern Rhapsody - Headlines.....	Carleton Colby
Reflections in a Modern Mood	Marsden Gribbell
Overture - Youth Triumphant.....	Henry Hadley
Two Marches	Darius Milhaud
Rhapsody - King Orry.....	Haydn Wood
George Gershwin Selection	trans. by David Bennett
March - King Cotton.....	John P. Sousa

MSTC Symphonic Band

May 27, 1951

Bertram W. Francis, Conductor

Universal Judgment	C. DeNardis
Prince Igor.....	Borodine
Patrie	Bizet
Carousel	Rodgers
Amparito Roca.....	Texidor
Colonel Bogey	Alford

MSTC Symphonic Band

January 8, 1952

Bertram W. Francis, Conductor

V.F.W. March	Edwin Franko Goldman
Sleepers Wake.....	Johann Sebastian Bach
Sunday Morning Glion	Franz Bendel
Hands Across the Sea March.....	John Philip Sousa
From the Delta	William Grant Still
Manin Veen (A Manx Tone Peom)	Haydn Wood
A Mayfair Cinderella	Albert W. Ketelbey
"My Hero" from "The Chocolate Soldier".....	Oscar Strauss, arr. by Harry L. Alford

MSTC Symphonic Band

March 29, 1952

Bertram W. Francis, Conductor

The Star Spangled Banner	Key
March of the Steel Men.....	C. Belsterling
Military Symphony in F.....	F. Gossec
Symphony in C minor.....	E. Williams
Bravada	F. Curzon
Water Music Suite.....	G.F. Handel
From the Delta	W.G. Still
American Symphonette No. 2.....	M. Gould
Selection of Jerome Kern Songs	J. Kern

MSTC Symphonic Band
 College Assembly Program
 January 22, 1953
 Bertram W. Francis, Conductor

March - The Southerner	Russell Alexander
Slavonic Rhapsody.....	Carl Friedemann
River Jordan - Fantasy on Negro Spirituals	Maurice Whitney
La Sorella.....	L. Gallini, arr. by Philip Long
American Salute.....	Morton Gould
Lady of Spain.....	T. Evans, arr. by L. Cailliet
Rodgers and Hart Songs.....	R. Rodgers, arr. by E. Leidzen

MSTC Symphonic Band
 February 20, 1953
 Bertram W. Francis, Conductor

Brooke's Chicago Marine Band March.....	Roland Seitz
Slavonic Rhapsody.....	Carl Friedemann
March from "Le Coq d'Or"	Rimsky-Korsakov
A Manx Overture	Haydn Wood
River Jordan - Fantasy on Negro Spirituals	Maurice Whitney
Lady of Spain.....	Tolchard Evans, arr. by Lucien Cailliet
Smoke Gets in Your Eyes	Jerome Kern, arr. by Erik Leidzen
The Purple Pageant March.....	Karl King
Symphony No. 1 in E Flat (Finale)	Camille Saint-Saens, trans. by N. De Rubert
La Sorella.....	L. Gallini, arr. by Philip Lang
American Salute.....	Morton Gould
Aguero - Paso-Doble.....	Jose Franco
Danse Russe from "Petrouchka"	Igor Stravinsky, arr by Richard Goldman
Rodgers and Hart Songs.....	Richard Rodgers, arr. by Erik Leidzen

MSTC Symphonic Band
 May 24, 1953
 Bertram W. Francis, Conductor

Heraldry and Salute.....	Luther Hoffman
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MSTC Symphonic Band
 November 17, 1953
 Bertram W. Francis, Conductor

March of Youth.....	Joseph Olivadoti
Tancredi Overture	G. A. Rossini
Psyche and Eros	Cesar Franck
Parading the Brasses	Acton Ostling
Anacreon Overture.....	L. Cherubini
March Modernistic.....	Michael Edwards
Andante	Albert Ingalls
Fantasy on "American Sailing Songs".....	Clare Grundman

MSTC Concert Wind Ensemble
 February 25, 1956
 Bertram W. Francis, Conductor

Emblem of Honor March	Russell Danburg
Symphony in C Minor	Ernest Williams
Chorale and Alleluia	Howard Hanson
King Cotton March	John Philip Sousa
Celebration Overture.....	Paul Creston
Shoonthree	Henry Cowell
Hillbilly	Morton Gould
The King and I – Selection	Richard Rodgers

MSTC Concert Wind Ensemble
 May 26, 1956
 Bertram W. Francis, Conductor

March Charter Oak	Eric Osterling
Symphony in d minor, First Movement.....	Cesar Franck
River Jordan – Fantasy on Negro Spirituals	Maurice Whitney
The Irish Suite.....	Leroy Anderson
Triumphal March from "Quo Vadis".....	Miklos Rozsa
March Northern Pines	John Philip Sousa
Tap Roots.....	Frank Skinner
Pageant.....	Vincent Persichetti
London Again Suite	Eric Coates
"Oklahoma" Selections	Richard Rodgers

MSTC Concert Wind Ensemble
 March 27, 1956
 Bertram W. Francis, Conductor

Emblem of Honor March	Russell Danburg
Symphony in c minor.....	Ernest Williams
Chorale and Alleluia	Howard Hanson
King Cotton march.....	John Philip Sousa
Celebration Overture.....	Paul Creston
Hi-Falutin' Hoedown.....	Harry Simeone
Hillbilly	Morton Gould
The King and I	Richard Rodgers

MTSC Concert Wind Ensemble
 November, 1956
 College Assembly Program
 Bertram W. Francis, Conductor

Italian in Algiers	Rossini
Slavonic Rhapsody.....	Friedmann
Beguine for Band	Osser
Fantasy	Vincent Youman

MTSC Concert Band II
 May 18, 1957
 Bertram W. Francis, Conductor

Americans We March	Henry Fillmore
The Knight Errant – Overture	Charles O'Neill
Skyline- Overture	John J. Morrissey
Funiculi Funicula	arr. by Philip J. Lang

MTSC Concert Wind Ensemble
 May 18, 1957
 Bertram W. Francis, Conductor

Dunedin – March	Kenneth J. Alford
Huntingtower- Ballad for Band	Ottorino Respighi
Suite for Concert Band.....	Gerald R. Kechley
American Salute.....	Morton Gould
March Grandioso	Roland F. Seitz
Legend.....	Paul Creston
A Mayfair Cinderella	Albert W. Ketelbey
Tarantella	Guy E. Holmes
Friml Favorites.....	Rudolph Friml

MTSC Concert Wind Ensemble
 April 14, 1959
 College Assembly Program
 Bertram W. Francis, Conductor

Washington Grays March	Grafulla
Piece Heroique	Franck
American Overture for Band	Jenkins
Symphonic Suite	Clifton Williams
The Carousel Waltz.....	Rodgers

MTSC Concert Wind Ensemble
 November 10, 1959
 College Assembly Program
 Bertram W. Francis, Conductor

Parading the Brasses	Acton Ostling
Symphony in B-flat.....	Paul Fauchet
Juba Dance.....	Nathaniel Dett, arr. by McRae
Oasis.....	Fred Kepner
Emblem of Honor	Russell Danburg

MSC Concert Wind Ensemble
April 5, 1960
Bertram W. Francis, Conductor

Coat of Arms Concert March.....	George Kenny
Slavonic Rhapsody No. 2.....	Carl Friedemann
Juba Dance.....	Nathaniel Dett, arr. by McRae
The Fantastic Toy Shop	Rossini-Respighi
Concord and Lexington March.....	George Briggs
Symphonic Songs for Band	Robert Bennett
Adagio – Tarantella – Clarinet Solo	Cavallini-Waln
Fanfare March No. 100	Edwin Goldman
Passion in Paint.....	Henri Rene

MSC Concert Wind Ensemble
Spring 1960 Tour
Bertram W. Francis, Conductor

Coat of Arms—Concert March.....	George Kenny
The Foundation March.....	Richard Goldman
Fanfare March.....	Richard Goldman
Concord and Lexington March.....	George Briggs
The Invincible Eagle March.....	John Philip Sousa
Slavonic Rhapsody No. 2.....	Carl Friedemann
The Fantastic Toy Shop	Rossini-Respighi
Symphonic Songs for Band	Robert Bennett
Passion in Paint.....	Henri Rene
Juba Dance.....	Nathaniel Dett, arr. by McRae
Vincent Youmans Fantasy	Vincent Youmans

MSC Concert Wind Ensemble
April 12, 1960
Bertram W. Francis, Conductor

Coat of Arms—Concert March.....	George Kenny
Slavonic Rhapsody No. 2.....	Carl Friedemann
The Fantastic Toy Shop	Rossini-Respighi
Symphonic Songs for Band	Robert Bennett

MSC Concert Wind Ensemble
November 15, 1960
Bertram W. Francis, Conductor

French National Defile March	A. Turlet
Symphony No. 1 in G minor, Finale.....	Kalinikov
Saguaro	Ted Royal
North Sea Overture	Ralph Herman
Symphony No. 1 for Band, 3 rd Movement.....	Don Gillis
Slavonic Rhapsody No. 2.....	Carl Friedmann
Gigi Selection.....	Frederick Loewe

MSC Concert Wind Ensemble
Fall Tour
November, 1960
Bertram W. Francis, Conductor

French National Defile March	A. Turlet
Symphony No. 1 in G minor, Finale.....	Kalinikov
Saguaro	Ted Royal
North Sea Overture	Ralph Herman
Symphony No. 1 for Band, 3 rd Movement.....	Don Gillis
Slavonic Rhapsody No. 2.....	Carl Friedmann
Gigi Selection.....	Frederick Loewe
The Foundation March.....	Richard F. Goldman
Jubilee March.....	Edwin F. Goldman
Lady of Spain.....	Tolchord Evans
Cowboy Rhapsody	Morton Gould
Sabre and Spurs March	John Philip Sousa

MSC Concert Wind Ensemble
College Assembly Program
April 11, 1961
Bertram W. Francis, Conductor

Guadalcanal March from "Victory at Sea"	Richard Rodgers
Tulsa.....	Don Gillis
Things to Come.....	Arthur Bliss
Knightsbridge March	Eric Coates
American Salute.....	Morton Gould
West Side Story Selection.....	Leonard Bernstein

MSC Concert Wind Ensemble
In Selinsgrove, PA – Presented by the Selinsgrove Area Band Boosters
November 7, 1961
Bertram W. Francis, Conductor

Medallion Concert March	George Kenny
Symphony No. 3, First Movement.....	Reinhold Gliere-Bainum
Solemn Fugue	Clifton Williams
Portraits from the Bible.....	Julian Work
American Week-End March	Serge De Gastyne-Werle
Psalm for Band.....	Vincent Persichetti
Belle of the Ball	Leroy Anderson
A Study in Lavender	Eric Osterling
Parade of the Charioteers	Miklos Rozsa-Hawkins
The Sound of Music – Selection.....	Richard Rodgers-Bennett
Tango for Band	Glenn Osser

MSC Concert Wind Ensemble
 College Assembly Program
 November 28, 1961
 Bertram W. Francis, Conductor

American Week-End March	Serge De Gastyne-Werle
Symphony No. 3, First Movement.....	Reinhold Gliere-Bainum
Portraits from the Bible.....	Julian Work
Psalm for Band.....	Vincent Persichetti
Things to Come.....	Arthur Bliss

MSC Concert Wind Ensemble
 PMEA Performance at The Forum in Harrisburg, PA
 November 30, 1961
 Bertram W. Francis, Conductor

Medallion Concert March.....	George Kenny
Symphony No. 3, First Movement.....	Reinhold Gliere-Bainum
Solemn Fugue	Clifton Williams
Portraits from the Bible.....	Julian Work
American Week-End March	Serge De Gastyne-Werle
Psalm for Band.....	Vincent Persichetti
Things to Come.....	Arthur Bliss
Parade of the Charioteers	Miklos Rozsa-Hawkins
The Sound of Music – Selection.....	Richard Rodgers-Bennett

MSC Concert Wind Ensemble
 February 17, 1962
 Performance for the Regional All-State High School Band, Troy, Pennsylvania
 Bertram W. Francis, Conductor

Medallion Concert March.....	George Kenny
Suite of Old American Dances	Robert Russell Bennett
A Study in Lavender	Eric Osterling
Maracaibe—A Beguine	John Morrissey
Slavonic Rhapsody.....	Carl Friedmann
Hunting Tower	Ottorino Respighi
Psalm for Band.....	Vincent Persichetti

MSC Concert Wind Ensemble
 March 9, 1962
 Bertram W. Francis, Conductor

Emblem of Honor March	Danburg
Celebration Overture.....	Creston
Irish Tune from County Derry	Grainger
Hi-Falutin' Hoedown.....	Simeone
Vincent Youmens Fantasy	arr. by Yoder
King Cotton March	Sousa

MSC Concert Wind Ensemble
Fall Tour
November 15 & 16, 1962
Bertram W. Francis, Conductor

The Veterans March.....	Gabriel Pares
American Week-End Concert March.....	Serge DeGastyne
Nobles of the Mystic Shrine	John Philip Sousa
Psalm for Band.....	Vincent Persichetti
Cumberland Gap Overture.....	Joseph Jenkins
Overture and March	William Boyce
Antiphony for Winds	Gerald Kechley
First Swedish Rhapsody.....	Erik Leidzen
Pineapple Poll – Suite from the Ballet.....	Arthur Sullivan
Dance Rhythms for Band.....	Wallingford Riegger
Maracaibe—A Beguine	John Morrissey
Highlights from “How to Succeed In Business Without Really Trying”	Frank Loesser
Highlights from “The Music Man”	Meredith Willson

MSC Concert Wind Ensemble
College Assembly Program
November 27, 1962
Bertram W. Francis, Conductor

Nobles of the Mystic Shrine	Sousa
Overture and March	Boyce
Pineapple Poll – Suite from the Ballet.....	Sullivan
American Week-End Concert March.....	DeGastyne
Cumberland Gap Overture.....	Jenkins
Highlights from “How to Succeed In Business Without Really Trying”	Loesser

MSC Second Band
College Assembly Program
February 12, 1963
John H. Baynes, Conductor

March of Youth.....	Olivadoti
An American Week End	Morrissey
Smoke Gets in Your Eyes	Kern-Leidzen
Sleepers Wake, Prelude and Chorale	Bach
Juba Dance	Dett-McRae
Rhythms of Rio	Bennett
Scottish Rhapsody.....	Rhoads
Concord and Lexington March.....	Briggs

MSC Concert Wind Ensemble
Spring Tour
March 19 & 20, 1963
Bertram W. Francis, Conductor

Here Comes the Band	George Willcocks
Fackeltanz—Torch Dance	Giacomo Meyerbeer
Mademoiselle Angot—Ballet Suite	Charles Lecocq
Nobles of the Mystic Shrine	John Philip Sousa
Cumberland Gap—Concert Overture	Joseph Jenkins
Fireworks from Symphony No. 2 for Band	Serge de Gastyne
Dance Rhythms for Band	Wallingford Reigner
Highlights from "The Music Man"	Meredith Willson

MSC Concert Wind Ensemble
December 9, 1963
Bertram W. Francis, Conductor

Tulsa—A Symphonic Portrait in Oil	Don Gillis
Symphony in B-flat—Finale	Paul Fauchet
Damnation of Faust—Hungarian March	Hector Berlioz
Folk Legend	Donald Hunsberger
The Blue Bells of Scotland	Leroy Anderson
Prince Consort—Concert March	Paul Holmes
Tippecanoe Quickstep	Henry Schmidt
Hands Across the Sea	John Philip Sousa

MSC Concert Wind Ensemble
May 3, 1964
John H. Baynes, Conductor

Merry Wives of Windsor Overture	Nicolai, arr. by Godfrey
Royce Hall Suite	Healey Willan
March Gloria	F.H. Losey
Piano Concerto No. 1 in Bb minor (1 st Mvt.)	Tschaikowsky, arr. by W. Shepard
	Prof. William Goode, Soloist
Symphony No. 5, Finale	Shostakovitch, arr. by Righter
La Boutique Fantasque	Rossini-Respighi, arr. by Godfrey
Semper Fidelis March	Sousa
Bye Bye Birdie Overture	Charles Strouse, arr. by Cacavas

MSC Symphonic Band
 College Assembly Program
 May 5, 1964
 John H. Baynes, Conductor

Ballet Egyptian.....	Alexander Luigini, arr. by Laurendeau
New Colonial March.....	R.B. Hall
Wake Me Up for the Great Jubilee	George F. McKay
Andalusian Fresco.....	Paul Durand, arr. by Werle
Chorale and Alleluia	Howard Hanson
VFW March	Edwin Franko Goldman, arr. by Leidzen
Cowboy Rhapsody.....	Morton Gould, arr. by D. Bennett
Selections from Carousel	Richard Rodgers, arr. by Leidzen

MSC Concert Wind Ensemble
 December 1, 1964
 Bertram W. Francis, Conductor

Concertino for Wind Band.....	Fritz Velke
La Procession Du Rocio.....	Joaquin Turina
Puerto Alegre	William Rhoads
I Left My Heart In San Francisco	Cory, trans. By Reed
Percussion Espagnole.....	Robert Prince
Mannin Veen.....	Haydn Wood

MSC Concert Wind Ensemble
 April 29, 1965
 Bertram W. Francis, Conductor

Music for a Festival	Gordon Jacob
Andante Cantabile.....	Peter Tschaikowsky
George Washington Bicentennial March.....	John Philip Sousa

MSC Concert Wind Ensemble
 Fall Tour
 November 16-19, 1965
 Bertram W. Francis, Conductor

Proud Heritage Concert March	William Latham
Fatinitza Overture	Franz Von Suppe
Symphony No. 1 in E Flat (Finale)	Camille Saint-Saens
Folk Suite Overture.....	Morton Gould
Zanoni	Paul Creston
Minute Man Concert March.....	Robert Pearson
America the Beautiful.....	Samuel Ward, arr. by Carmen Dragon
No Strings Selection	Richard Rodgers
Chant and Jubilo	Francis McBeth
Pageantry.....	Robert Washburn
Beguine Festival.....	Glenn Osser

MSC Concert Wind Ensemble
Spring Tour
March 31 – April 1, 1966
Bertram W. Francis, Conductor

La Fiesta Mexicana.....	H. Owen Reed
Margaret Suite.....	Luigi Zaninelli
Miniature Set for Band.....	Donald H. White
Essay for Band	Brent Heisinger
Armenian Dances.....	Aram Khachaturian
American Civil War Fantasy	Jerry H. Bilik
Beguine Festival.....	Glenn Osser
America the Beautiful.....	Samuel Ward, arr. by Carmen Dragon
No Strings Selection	Richard Rodgers
Mary Poppins Selection	Richard and Robert Sherman
Little English Girl March.....	D. Delle Cese
Northern Pines March.....	John Philip Sousa

MSC Concert Wind Ensemble
April 14, 1966
Bertram W. Francis, Conductor

Little English Girl March.....	D. Delle Cese
La Fiesta Mexicana.....	H. Owen Reed
American Civil War Fantasy	Jerry H. Bilik
Miniature Set for Band.....	Donald H. White
Mary Poppins Selection	Richard and Robert Sherman

MSC Symphonic Band
April 17, 1966
Richard Kemper, Conductor

Prelude and Fugue in F minor.....	Houston Bright
The Seafarer.....	Haydn Wood
Huntingtower	Ottorino Respighi
Coat of Arms.....	George Kenny
Chessboard Suite.....	Clare Grundman
American Salute.....	Morton Gould
Victory at Sea.....	Richard Rodgers
Beguine for Band	Glenn Osser
The Bandstand, Hyde Park from "Frescole Suite".....	Haydn Wood

MSC Symphonic Band
May 8, 1966
Richard Kemper, Conductor

When Jesus Wept.....	William Schuman
Sequoia.....	Homer C. LaGasse
Athletic Festival March.....	Prokofieff
An American in Paris.....	Gershwin-Krance
American Salute.....	Morton Gould
West Side Story.....	Bernstein-Duthoit
Beguine for Band	Glenn Osser
Veterans March.....	Gabriel Pares

MSC Concert Wind Ensemble
PMEA Performance at The Forum in Harrisburg, PA, December 1, 1966
Fall Tour, Dec 17-20, 1966
Bertram W. Francis, Conductor

Stand the Storm March	Julian Work
George Washington Bridge.....	William Schuman
Reflections	Roger Nixon
Trittico.....	Vaclav Nelhybel
From Every Horizon	Norman Dello Joio
Second Suite.....	Robert Jager
Percussion Espagnole.....	Robert Prince
Dedication Overture.....	Vittorio Giannini
A Festive Overture.....	Alfred Reed
West Side Story Selection.....	Leonard Bernstein-Duthoit
Emblem of Unity March	J.J. Richards
A.B.A. March.....	Edwin Goldman
The Corcoran Cadets March.....	John Philip Sousa

MSC Symphonic Band
College Assembly Program
January 10, 1967
Donald A. Stanley, Conductor

An Original Suite	Gordon Jacob
Overture in E-flat	Charles Carter
Procession of the Knights of the Holy Grail from "Parsifal"	Wagner-Houseknecht
Quartal Piece.....	Fritz Velke
Hebrides Suite.....	Clare Grundman
Highlights from "Camelot"	Frederick Lowe
Guadacanal March from "Victory at Sea"	Richard Rodgers

MSC Concert Wind Ensemble
 Spring Tour
 April 3-4, 1967
 Bertram W. Francis, Conductor

Beatrice and Benedict Overture	Hector Berlioz, arr. Henning
Suite of Old American Dances	Robert Russell Bennett
Tulsa.....	Don Gillis
Prelude and Fugue in d minor.....	Handel-Kindler-Hazelman
Do I Hear a Waltz	Richard Rodgers
Mary Poppins.....	Richard and Robert Sherman
The Corcoran Cadets March	John Philip Sousa
Wings of Victory March	Frank Ventre
Emblem of Unity March	J.J. Richards

MSC Symphonic Band
 College Assembly Program
 April 16 1967
 Donald A. Stanley, Conductor

Fanfare and Allegro	Clifton Williams
Overture for Band	Felix Mendelssohn, arr. By Felix Greissle
Bagatelles for Band.....	Vincent Persichetti
	Richard Kemper, guest conductor
Elsa's Procession to the Cathedral	Richard Wagner, arr. By Lucien Cailliet
The Vanished Army (Poetic March).....	Kenneth Alford
Chorale and Alleluia	Howard Hanson
Legend.....	Paul Creston
Equivoque	Benjamin Husted
	Benjamin Husted, guest conductor
Chorale for Symphonic Band.....	Vaclav Nelhybel
Festive Overture.....	Dimitri Shostakovitch, arr. By Donald Hunsberger

MSC Symphonic Band
 "Concert on the Green"
 May, 1967
 Donald A. Stanley, Conductor

Outdoor Overture	Aaron Copland
Overture to Candide.....	Leonard Bernstein

MSC Concert Wind Ensemble
Fall Tour
November 16 & 17, 1967
Bertram W. Francis, Conductor

Slavonic Rhapsody.....	Friedemann
The Dragoons of Villars.....	Maillart
Liturgical Music for Band.....	Mailman
Viva Mexico.....	Morrissey
Pineapple Poll	Sullivan
Richard Rodgers.....	arr. Erickson
Brazilian Festival	arr. Cable
Harmony Grits	Jager
Unistrut	Gillis

MSC Symphonic Band
College Assembly Program
January 9, 1968
Donald A. Stanley, Conductor

March Grandioso	Roland Seitz
Prelude and Fugue in d minor.....	J.S. Bach, trans. By R.L. Moehlmann
Scenes from "The Louvre"	Norman Dello Joio
Ode for Band.....	Robert Washburn
Music for a Ceremony	John J Morrissey
Selections from "Carousel".....	Richard Rodgers, arr. By Erik Leidzen

MSC Concert Wind Ensemble
Spring Tour
April 1-2, 1968
Bertram W. Francis, Conductor

Lincolnshire Posy.....	Grainger
Trauersinfonie.....	Wagner
Overture to Colas Breugnon	Kabalevsky-Beeler
March for the Sultan	Donizetti-Rossini
Dragoons of Villars.....	Maillart-Barnes
Joyant Narrative	McBeth
Sonata for Band.....	Whear
Festive Overture.....	Shostakovich-Hunsberger
Beguine for Band	Osser
Brazilian Festival	arr. Cable
Man of La Mancha.....	Leigh-Erickson
Richard Rodgers.....	Rodgers-Erickson
Qui Vive Concert March.....	Fote
Gridiron Club March.....	Sousa

MSC Symphonic Band
 April 7, 1968
 Donald A. Stanley, Conductor

Mannin Veen..... Haydn Wood

MSC Concert Wind Ensemble
 November 14, 15, & 17, 1968
 Donald Stanley, Conductor

La Forza del Destino Overture.....	Verdi
Expansions	Hale Smith
Scherzo for Bb Solo Clarinet and Band.....	Cardew
Symphony for Band	Vincent Persichetti
Symphonic Movement.....	Nelhybel
Carnival Suite.....	Tansman
Concertino for Percussion and Band.....	Clifton Williams
“I Do! I Do!” Overture for Band.....	Harvey Schmidt
Independentia March	R. B. Hall
An Age of Kings	Sir Arthur Bliss, arr. Frank Erickson
Dedicatory Overture.....	Clifton Williams
On a Clear Day You Can See Forever.....	Burton Lane, arr. Robert Russell Bennett
March: Daughters of Texas.....	John Philip Sousa

MSC Concert Wind Ensemble
 Spring Tour
 April 24-27, 1969
 Donald Stanley, Conductor

Italian in Algiers Overture	Rossini
Elegy and Fanfare—March.....	Nixon
Symphony No. 3 for Band	Giannini
Canzona.....	Mennin
Diamond Variations	Jager
Symphonic Dance No. 3 (Fiesta).....	Williams
Prologue to “West Side Story”	Bernstein
The Crosley March	Fillmore
Jamaican Rhumba	Benjamin
C.B.D.N.A. Concert March	Moore
Hands Across the Sea.....	Sousa

MSC Symphonic Band
 Concert on the Green
 May 7, 1969

Donald A. Stanley and Richard Talbot, Conductor

Highlights from “Fiddler on the Roof”.....	
Selections from “Gigi”.....	
A Festive Overture.....	Alfred Reed

MSC Concert Wind Ensemble
Fall Tour
November 12-14, 1969
Bertram W. Francis, Conductor

Prairie Overture.....	Robert Ward
Ambrosian Hymn Variants	Donald White
Serenata.....	Leroy Anderson
Fantasies on a Theme by Haydn	Norman Dello Joio
Excerpts from Sebastian Ballet.....	Gian Menotti, trans. Philip Lang
Ritmo Jondo	Carlos Surinach
Gentle Ballad (Bossa Nova).....	William Rhoads
Mame	Jerry Herman, Arr. John Krance
Prelude and Fugue in f minor.....	Houston Bright
“I Do! I Do!” Overture for Band.....	Harvey Schmidt, arr. Frank Erickson
Hail to the Fleet.....	Richard Maltby
March “The Southerner”	Russell Alexander, arr. Glen Bainum
The Free Lance March.....	John Philip Sousa

MSC Concert Wind Ensemble
April 12, 1970
Bertram W. Francis, Conductor

Overture for Band	Mendelssohn
Variations and Fugue	Giannini
English Dances for Band	Arnold
Scherzo.....	Elwell
Sinfonia No. 4	Hartley
Psalm for Band.....	Persichetti

MSC Symphonic Band
April 26, 1970
Donald A. Stanley, Conductor

Overture: Ruy Blas	Felix Mendelssohn, arr. C. Roberts
Preludium and Fugue	Girolamo Frescobaldi, arr. L. Brunelli
Spectrum	Herbert Bielawa
Symphony for Band	Robert Washburn
March: Corcoran Cadets	John Philip Sousa
Serenade for Band.....	Vincent Persichetti
Suite for Band	Alan Hovahness
First Suite in E-flat.....	Gustav Holst

MSC Varsity Band
 May 14, 1970
 Ricahrd N. Talbot, Conductor

March Gloria.....	Frank H. Losey
Komm, Susser Tod.....	J.S. Bach, arr. E. Leidzen
Symphony No. 5 ½	Don Gillis
Do I Hear a Waltz?	Richard Rodgers, arr. Robert Russell Bennett
Victory at Sea.....	Richard Rodgers, arr. Robert Russell Bennett
Tango Americano.....	Henry Mancini
Diamond Jubilee	Karl L. King

MSC Concert Wind Ensemble
 Fall Tour
 November 11-13, 1970
 Bertram W. Francis, Conductor

Slavonic Rhapsody.....	Carl Friedemann
Fantasia for Band	Ichitaro Tsujii
Patterns for Band.....	Donald White
Wycliffe Variations.....	Paul Whear
Suite of Old American Dances	Robert Russell Bennett
Mazatlan (Beguine).....	William Rhoads
“The Fantasticks” Overture.....	Harvey Schmidt, arr. Alfred Reed
Inglesina.....	Delle Cese
Beguine for Band	Glenn Osser
Band of Gold.....	George Kenny
The Invisible Boundary.....	Richard Bowles
Daughters of Texas	John Philip Sousa

MSC Concert Wind Ensemble
 April, 1971
 Bertram W. Francis, Conductor

Russian Christmas Music.....	Alfred Reed
The Purple Carnival March.....	Harry Alford
Colas Breugnon Overture	Dmitiri Kabalevsky, trans. Walter Beeler
Merry Mount Suite.....	Howard Hanson, trans. Charles Garland
Transylvania Fanfare	Warren Benson
Incantation and Dance.....	John Chance

MSC Symphonic Band

May 16, 1971

Richard N. Talbot, Conductor

The Star-Spangled Banner	adapted by Henry Fillmore
Mansfield, Hail	Will George Butler
Band of Gold.....	George Kenny
Toccata and Fugue	Johann Ernst Eberlin, arr. Clifford P. Barnes
Die Fledermaus Overture.....	Johann Strauss, arr. Lucien Cailliet
Concerto Grossso No. 1 in e minor	Houston Bright
March, Pastorale and Fanfare	Albert Cobine
Amparito Roca.....	Jaime Texidor, arr. Aubrey Winter
Hymn to Yerevan.....	Alan Hovhaness
Rhapsody on "Midnight in Paris" ...	Con Conrad, Herb Magidson, arr. Donald Hunsberger
The Sound of Music.....	Richard Rogers, arr. Robert Russell Bennett
Dixie.....	Morton Gould

APPENDIX C

“THE MANSFIELD PLAN OF PRACTICE TEACHING”

Grace Steadman
Mansfield State Teachers College, Mansfield, Pennsylvania

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“The Mansfield Plan of Practice Teaching”

Grace Steadman

Mansfield State Teachers College, Mansfield, Pennsylvania

From the *Yearbook of the Music Supervisors National Conference, 1931*, p. 125-128.

In 1921 I came to Pennsylvania and to Mansfield. At that time Dr. Hollis Dann became State Director of Music and three of the Normal Schools were entrusted with a three-year course in Music Supervision. This course was packed full of good things. There had been in force at Mansfield prior to my going there a two-year course, and when I arrived I found seven lively girls who had been in attendance the previous year.

Now in Mansfield there is a consolidation consisting of the Richmond Township schools and the Borough schools. On the campus and directly controlled by the college are two very fine buildings, one for grades and the other a splendid Junior High School. To the latter school come many of the eighth-grade students from the rural districts nearby. The Senior High School, controlled by the borough, was also given over to us for the music work. Here, then, was a very fine “set up.”

Of course there were many divisions of grades and it seemed too much for one critic to do all the needed work, particularly as she had to teach two music classes in the other regular normal groups. The seven girls mentioned came to me and asked if they might not do more practice teaching than was actually required. It was a happy solution of the problem with which we were confronted, even though it did entail many more hours for the girls, the critic teacher, and for me.

At the end of the next two years I was thoroughly “sold” on the practice teaching proposition. Every single girl who went into the teaching field made good. They went out with confidence. Please do not misunderstand me. Not all the practice teaching in the world will make teachers of some students. Unfortunately, some who are unfitted for

the work insist upon taking the course, but usually we are able to make them see the wisdom of transferring to another group after they have been with us one semester. They are able at that time to transfer without much, if any, loss of time.

In 1926 the Normal School became a first class Teachers College. The directors of the music departments of the three schools where music was given as a special course were called to Harrisburg, where we worked out a four-year course. We do not claim that the course is perfect. With three hours in Form and Analysis; three in Composition; twenty-four in Education; and an eighteen-hour minor added, we feel the student is well equipped to go into his chosen field and able to meet on terms of equality teachers in other fields.

When the four-year degree course went into effect, we immediately increased the practice work to three years. Do not misunderstand me. The hours and credit were not increased, but were spread over the three years. No one can ever make me think that one semester of practice work is sufficient to make a good teacher any more than that a little conducting will make a director.

This year we have added two periods of twenty minutes each for Freshman Observation. The Freshmen attend the group conferences, are at liberty to take part and to talk to the critic teachers. The observation certainly "steps up" the real work of teaching. It is rather significant that but very little objection is made to observers. Many times there are five or six in a grade watching the practice work like hawks.

For the first few weeks in the training school they observe lessons taught by the grade critic, they have special and class conferences and in the methods and materials classes every problem is actually demonstrated. Eventually a twenty-minute lesson is

taught by every student in the class. Students are graded not only on their teaching, but on their ability to accomplish the lesson in the given time. It is well for them to know how long to dwell on one topic and when to let it go over to another day. Our methods classes thus become activities motivated to the practice school.

Under the four year apprentice plan of observation and teaching, the sophomores take over the work in kindergarten, primary and intermediate grades, the juniors take junior high school and special class work; and the seniors do all work in senior high school. Observation will always go hand-in-hand with the laboratory work. This enables the work to be carried on without a break. In case of illness, some observer is ready to take over the work.

A little over three years ago, Mr. Rosenberry asked me if I had ever thought of having the seniors do real supervision work—that is, for a given time take the place of the critic teacher and do the actual work of supervision. We talked the matter over thoroughly and finally decided to work out that phase of the practice work. A little over three years ago the plan went into effect.

You may ask what of the real critics. They have enough to do, I assure you, for when the plan was put into effect, in spite of all the class subjects they had had, in spite of the practice teaching and organization, etc., there was a very real problem—just as much for the critics as for the seniors. The latter, I think, found out more of what a supervisor has to contend with than through any other previous experience. I have had letters from seniors who said that without this work they would not have been so successful. The critic is the court of last resort, but the student must take as much initiative as is humanly possible.

Finally the seniors came and asked if they might go back and teach where they felt their work was weak before doing the supervision work. You see, this was bringing results. They were learning in a definite way to estimate their own weaknesses. So this plan was evolved: They observe a day or two, then teach in order to knit up any raveled ends and finally take a few days of real supervision work.

We found at first many weak presentations. These were not always from our formerly weak teachers, but from the "brilliantly careless" students. Some of the seniors were severely criticized by the sophomores and juniors and justly so. Even after the previous two years of teaching we found the supervision and teaching work poor in some instances. It was then "up to" the seniors to strengthen themselves all along the line if they expected to secure positions. A very exact record is kept of the previous teaching work of all students, as to the kind of work done. Then they are placed for observation and teaching where it is most needed. The seniors are required to take charge of the group conferences in which perhaps every student in the course is present. At first they were so anxious to use their knowledge that only negative criticisms were given, but now the good things in each lesson are pointed out *first* and then *constructive* criticisms given.

We do not claim that this work is extraordinary or that it makes super-teachers, but we have found that our product is steadily improving, with fewer failures in the field. It is not humanly possible to eliminate poor and mediocre students if they insist upon staying in the course, for we are a State Institution, and the school is open to all.

Many of us are hoping that the time will come when better entrance requirements—say the upper quartile—will eliminate the students who are weak in music and academic work. Many students who sing well, play piano or some orchestral

instrument cleverly, find, after entering the Music Course, that they cannot possibly keep up with it, hence we always have a mortality list.

The entering student is given a few tests: Voice, Piano, Kwalwasser, and Seashore. We eliminate no students because of these tests, although many times we wish it were possible to do so, for the weak ones in the Kwalwasser and Seashore tests are nearly always weak in the course. They may improve on achievement, but on the Seashore, seldom, if ever. I speak of these tests because when we have weak practice teaching and turn to these tests the answer is usually found. The voice may rapidly improve but a student weak in piano seldom becomes more than average. We insist that they are able to play accompaniments and school marches at least.

I have been asked how it is that, in a small town, we are able to keep one hundred and twenty-five or thirty students at work in the training schools and how it happens we have hours enough to accomplish it. The kindergarten and first three grades have three sections each and the work is carried on in twenty-minute periods from ten to eleven o'clock every day. The fourth and fifth grades have two sections each and the sixth grade three. These classes come at one o'clock. There are then two and sometimes three sections going on at the same time. The critic sometimes looks in upon both or, perhaps, knowing beforehand the weak ones, her time will be spent with them. Teaching assignments are changed quarterly. Every student during the three years of actual teaching must teach in all grades.

In the activity lists, sight-singing classes in both junior and senior high schools are included. These are made up of students coming in from the rural districts who actually

elect this work—and what is more, like it. The junior high school is under the Carnegie Unit Plan. This means that if music is taught, it must be given to every student.

Thus the students have experience in practice teaching and supervision of various types of activities, including music appreciation, piano classes, folk music and dancing, operettas, theory classes, sight reading classes, all the usual vocal and instrumental work, harmonica bands, rhythm bands, etc.

Mr. Rosenberry suggested that we keep a large list of operettas, cantatas, and octavo music on our shelves. That was easier said than done, for there was not enough money to buy and this was a real need. Finally four publishing houses helped us establish a library, and the seniors look over the material, make lists and evaluate. Not only our seniors but many supervisors in the field come to us to look over material.

We have in the college a second band and second orchestra. In these organizations our seniors secure conducting experience, and supervise the students actively taking part.

An interesting thesis for Master's degree was completed last summer by Mr. Myles Storch, our Dean of Men, on the *Ascendance-Submission in College Students*. Allport's A-S Reaction Study was used with 623 students in our own college. The music students as a group were ascendant. This is due somewhat I think to the fact that the group is selective, but chiefly because our students have responsibility thrust upon them from the day they enter college, not the least of which is the practice teaching work.

I like to think of the Music Course as a beautifully made wheel. The subjects taught are the spokes firmly imbedded in the hub which stands for our practice teaching.

The rim of the wheel binding all together is the cooperation of our president, our faculty and our students.

APPENDIX D
“INSTRUMENTAL WORK IN THE JUNIOR HIGH SCHOOL”

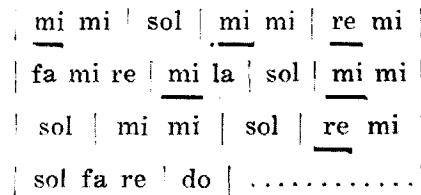
John F. Myers
Mansfield State Teachers College, Mansfield Pennsylvania
From *The Cadence*, November 1929, p. 15-16

THE CADENCE

The easiest published violin parts are too difficult for a beginner. Second violin parts, as such, are not of any value toward developing technique. Here is a sample of the first short melody:

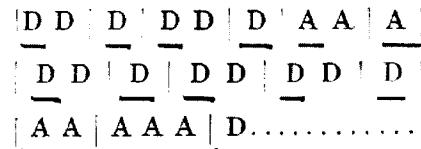
Violin 1. (For pupils who have had some work.):

Key D— $\frac{3}{4}$



Violin 2. (Beginners—in our Junior High School these people can sight read, so theory problems are not a task.):

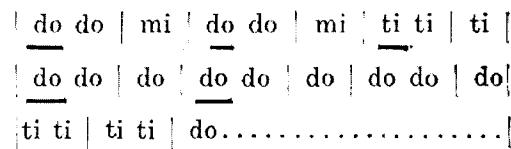
(Open Strings):



'Cellos and String Bass play same letters as above. 'Cello goes from D up to A, but bass goes from D down to A.

Trombone plays only two positions in his part: fourth position for D and up to second position for A.

B-flat cornet and clarinet play in the Key of E, which is technically a difficult key for beginners, but with the part written below the difficulty does not appear.



For the advanced cornet players, if any appear, we write a more difficult

INSTRUMENTAL WORK IN THE JUNIOR HIGH SCHOOL

It is interesting to know that every pupil who desires to participate in the instrumental instruction is started in a beginning band or orchestra. The orchestras are well under way this first semester and the band will be started the second semester.

The idea of starting a beginner in a playing organization is not a new one. How a supervisor in a school system may do it successfully has been a problem. We are doing it this way. Since no suitable music for this work is published we are writing the first few easy numbers and making an arrangement that is in keeping with the necessary beginning technique of each family of instruments.

THE CADENCE

part and for the advanced clarinet players we write an embellishment about the melody.

From this organization we fall back upon the class method of procedure to give help to the few individuals who do not progress as fast as the group at large. They may be taken and drilled by sections the same as is done in any of the professional organizations.

At all times we encourage pupils who have the time to take the oldest method of procedure when they need extra help; the private lessons.

Soon the group will be far enough along that they can all play the parts as written in some of the fine arrangements put out by Oliver Ditson Company, Silver Burdette and Company, and one or two other houses that understand the problem of arranging music for beginners.

These manuscript arrangements we are now supplying are pasted in a large 12x14 folder we get from the printer and are numbered as they are pasted in. Each child has his own folder with music he can play and the thing that appeals to him is that he plays it in a musical organization.

The art teacher of the Junior High School has gladly consented to have her folks letter each folder for us and place whatever decorations thereon they may deem appropriate.

In this orchestra, made up from an enrollment of 170 pupils, we have: 14 violins, 3 'cellos, 1 string bass, 1 alto saxophone, 4 cornets, 1 trombone, 3 drums, 1 bells, 4 clarinets (some of these will develop into oboe and bassoon players), 1 piano.

Five of these people came over from the Training School.

—JOHN F. MYERS.

Page Sixteen

APPENDIX E

“THE ADVANTAGE OF SECOND ORCHESTRA AND SECOND BAND AS A LABORATORY”

Donald E. Baldwin
Mansfield State Teachers College, Mansfield Pennsylvania
From *The Cadence*, November 1929, p. 7-8

THE CADENCE

The Advantage of Second Orchestra and Second Band as a Laboratory

A laboratory is generally understood as a place devoted to experimental study, testing, analyzing, and lastly, producing. These procedures and many more are covered in the Second Orchestra and Band at Mansfield State Teachers College.

Our music department is engaged upon the undertaking of producing in four years of study, music supervisors with a well-rounded musical education and the ability to become leaders of any community in this capacity. It would seem that considerable experience and ability with orchestral and band instruments would be necessary for the music supervisor to intelligently direct and instruct in this particular field.

The majority of our entering students are not accomplished instrumentalists. The ability to sing presentably and play piano accompaniments of moderate difficulty is all that the entrant needs. In the short years that follow, with the student energies spread over a variety of subjects, it is not probable that the individual without previous instrumental experience will become an accomplished player. At least not until the last year of the course. This means that the majority of the students in the music department not able to qualify technically for the first band or orchestra would miss entirely the rich opportunity for personal experience and participation in band and orchestra.

To meet this need and to provide an instrumental background for even the most mediocre instrumentalist, our

Second Band and Orchestra have been organized. The enthusiasm and large attendance give adequate assurance that the students appreciate this opportunity. Many volunteer members join from outside the music department. In fact, the indications now point to the formation of a third orchestra for the coming school year.

These organizations provide an excellent laboratory for all participating in them. The director may experiment with and test various types of directing, interpretation, methods, etc. Students studying the technique of conducting may find here the opportunity for practice and observation of orchestral and band methods.

The moderate ability of the players makes this a suitable organization to try out all available music for young orchestras and bands, acquainting these prospective teachers with the repertoire and publications in this field.

The majority of the members in these organizations have had either very limited or no experience in ensemble playing before entering college. To these students the benefits are many and very marked. To others the same applies in a less marked degree:

- (1) Development of the ability to follow a director.
- (2) Improving the individual's sense of rhythm.
- (3) Development of a better sense of note values.
- (4) Acceleration of sight reading ability.

Page Seven

THE CADENCE

- (5) Stimulates mental alertness and concentration upon the work at hand.
- (6) Improvement of the individual's musical "ear" and sense of pitch.
- (7) Familiarizes the student with orchestration in a general way.
- (8) Development of the ability to recognize various instruments both by sight and sound.
- (9) Improvement and growth of interpretive abilities.
- (10) All are inspired to self-confidence and best individual effort through mutual knowledge that all are beginners or players of mediocre ability.
- (11) Develops the ability to hear several parts simultaneously.
- (12) Provides the opportunity for the accomplished instrumentalist to study and develop a second instrument that might otherwise go undirected or undeveloped.

Does any laboratory provide more opportunities for the individual or the group than these? The group, the individual, and the director co-operate constantly in analysis of problems, difficulties and the solutions.

As for the final test, that of production, we must look to the gradual increase in excellence of the first band and orchestra to which the second organizations act as "feeders"; to the versatility of many students in playing two or more instruments presentably; to the general appreciation and knowledge of instrumental music that our students display; and lastly, to the performance of these organizations themselves. We extend an invitation to anyone interested to visit a rehearsal and judge personally the advantages of these organizations.

—DONALD E. BALDWIN,
Director of the "Seconds".

APPENDIX F

“SOME FACTS ABOUT INSTRUMENTAL WORK DIRECTED BY THE MUSIC DEPARTMENT”

John F. Myers
Mansfield State Teachers College, Mansfield Pennsylvania
From *The Cadence*, January 1930, p. 12-15

Some Facts About Instrumental Work Directed by the Music Department

One third of all the pupils enrolled in the grades one to twelve here in Mansfield are in some instrumental organization. One eighth of all the students enrolled in M. S. T. C. play in band or orchestra. 208 pupils in the grades plus 112 students in the college makes a total of 320 people. Check your own school situation and see whether your percentage is above or below this.

Enrollments are as follows: Kindergarten to 2nd Grade inclusive, Rhythm Band, 70; 3rd to 6th Grade inclusive, Piano Class, 63; Junior High School, 1st orchestra, 34; Piano Class, 7; Senior High School, 1st Band, 20, 1st orchestra, 14; College, 1st Band, 39, 2nd Band, 56, 1st orchestra, 58, 2nd orchestra, 64.

Total enrollments are:

Model School	320
Junior High School	169
Senior High School	136
M. S. T. C.	830

With the Rhythm bands the little tots are taught to read their music from a printed score. This score because of the lack of suitable published material and price of obtaining same is quite often prepared on bristol board by the supervisor in charge. These prepared scores take time but they suit the work to the capacity of the child. Today children learn to read music the day they enter school. Another article in this issue gives details about this phase of the instrumental work.

Pupils in the intermediate grades are advised to study piano for a pe-

riod. This year no charge is made for the class work. Every pupil however must pay for his own material which is furnished him AT COST. It is needless here to state the usefulness of piano study at this age. All pupils who can afford to study privately are urged to do so and a goodly number not included in the figures given are doing this. The reader will have to judge for himself how many of these seventy youngsters would ever have a chance to study piano if it were not offered in the school curriculum.

The two short preceding paragraphs show where our instrumentalists here at Mansfield are getting their start. Next we go to the orchestra in the Junior high school. This year we have an orchestra of 34 pieces and 6 of these come over from the lower grades. We have three cellos and a double bass. For two years we have had class work one hour each week in violin, cello, cornet, clarinet, and a few other instruments. The fruits of this labor make the present sizable group a possibility. We have gone one step further this year. We have taken all beginners this year and put them in with this other group in one big class and written music for all abilities as you will find explained in the first issue of "The Cadence". As the group progresses we put the slower ones in classes often enough to help them with their individual problems and the rate at which the whole group moves is an incentive for them to do enough extra work to keep up. Seven student-teachers help with this work. At present we all play together the first half of the period, then for the last half

THE CADENCE

those who need help are taken out to an assigned room by the student-teacher in charge of that family of instruments to which he belongs and there given the help in groups. To you teachers out in the field who are alone you must plan to take care of these individuals in sectional rehearsals. Show your principal that to get results from the rehearsal once a week you must have three or four hours time allotted to you in which to do this work that one supervisor and seven helpers are doing here in one hour. Look about you and you will see that the good school bands and orchestras are built up on time outside the rehearsal time. After Christmas now we are going to take out all the excess wind instruments and form a band. There are four or five boys who have wind instruments and are not in the orchestra of beginners and they will be a nucleus for a band.

Music suitable is always a problem to the young instrumental teacher. After our own manuscript work has served its purpose we are using the Program One of the Silver Burdett Symphony Series edited by Frank Stock and two associates. These parts are so arranged that most of them can be sung by the children so we require them to be sung first when studying them and if some youngster fails at this he is reported to the vocal supervisor who helps us out and incidentally impresses upon the child the importance of sight-reading. If you are not familiar with this publication write to the company for a copy and see how this procedure can be worked out with the Andante movement from Haydn's Surprise Symphony as a beginning. Instruments not playing a lead have a harmony part that creates an interest rather

than depresses as did the old but still present style of um-ta-ta.

Our Senior high school band and orchestra are just a more advanced stage of the foregoing activities. Last year the band won first place in Class C in the State band contest. Most of those members started in a beginners band four years before. They met on Saturday mornings at nine o'clock over in the "Y" but as you members who were here then will well remember. Such noises as used to come from that hut on those mornings at first! Too many teachers do not know how to begin and make things grow. Six student-teachers last year worked with that band to make it a winner.

The orchestra was just as fine an organization as was the band. You readers will be interested in the instrumentation this year, I believe, so I give it here and tell you how we made some of it such.

6 violins, 1 cornet, 1 drum, 1 'cello, 1 clarinet, 1 oboe (in the making) 1 string bass, 1 trombone, 1 piano, 1 horn.

We had at first three cornets, three clarinets, and three trombones. The supervisor asked for just one in each section for the sake of balance. One cornet got a horn. We dropped the obstreperous fellow who was the best of the three. This left us one boy who has developed beyond what anyone of us had expected. Two of the clarinets were seniors so we asked them to flip a coin to see who stayed with the understanding that the other fellow was to play the second semester. They were both fine sports about the matter and once when the regular man was ill he called the other fellow and had him take his place at the regular rehearsal. The same situation

Page Thirteen



THE CADENCE

was paralleled in the trombone family. The one who was out this semester volunteered to be librarian and we accepted his offer. The drummer got an oboe. The librarian sat down at the drums and is now our drummer. Before the end of the year this organization promises to be in fine shape. They play the grade of music outlined for orchestras of their class according to the National Orchestra contest material as set forth. The high school owns the drums and the music.

Now we turn to the college organizations. Articles in the first issue of "The Cadence" told about the Symphony orchestra and the second band and second orchestra. The first band has just 39 pieces. This number at present ought to insure a polished, finished, well-balanced organization. Sixteen of this number are reeds, four are French horns, and one is a double BBB bass. Fourteen of these thirty-nine players are girls.

We play every Thursday morning at chapel and usually are called on for a special number. We have not duplicated any numbers nor do we expect to throughout the year unless to please someone who makes a request to that effect. Two numbers we have played after one evening's rehearsal and at the last appearance before the Christmas vacation we played an exit march none of the players had ever seen until they got in their chairs at chapel time. We have a nice band library started of the best concert material published. Beginning with the second semester of the year 1928, 29 letters were awarded to the qualifying members of the first band. They are a red block M of chenille five inches square with the letters b-a-n-d in black across the lower part of the middle of the letter. A com-

mittee composed of one senior, one person outside the Music Supervisors department, and a third person, all chosen by vote of the band drew up the constitution. One of the requirements adopted unanimously was that an attendance record of 92½ % was necessary for eligibility for a letter. We have played one concert at vespers, one at the Junior High, one at Blossburg under the auspices of the high school, and at Coudersport for the dedication of the new Consistory in October. At this last the Governor of the Commonwealth and the Secretary of Labor from the President's Cabinet were present. During the day we played a concert at the high school auditorium for all the school children. We have very pretty double cape uniforms of black trimmed with red silk soutache piping. The short capes are lined underneath with red satin so they may show the school colors when turned back. On the lower right corner of the long cape is a four-inch block felt M. The caps are black overseas style trimmed with the soutache and on the left of the front point is a small red M. The drum majors outfit has just the opposite colors and this year the tallest man in the band is our drum major. The high schools at Covington and Towanda have asked us to put on a program for them so we are looking forward to those events as this goes to press.

Everything seems to be in fine order with the band but keep in mind that to have a machine function well it must have the best of care. So with a band. The best players do much worthwhile practice of their own volition. The poorest performer is the one usually who practices least so compared with the others that it the reason he is the poorest. Three

THE CADENCE

seniors act as librarians for the band. They assume full responsibility and have done a very splendid job of it. Three other people assigned in their sections keep the roll and their record holds for the awarding of letters. Still another person, a girl, with two helpers acts as wardrobe mistress. The school built us a wardrobe. When we are invited any place we have to get permission from the department head who asks the principal if he will permit the aggregation out on the roads this particular time of the year. If this is agreeable with these parties then a roster must be made and given to the Dean of Women for her approval. If the event comes at a time when some classes have to be missed then the Dean of Instruction must be consulted. When all this is done and approved then the director can report to the friends giving the invitation that we will be glad to come. Let me say that all these officials have been most gracious in their consideration for the band. Here is a good place to tell you that the first money raised for uniforms was donated by the Dramatic Club in the spring of 1928. All other organizations in school have been very friendly toward us.

The school has been generous in buying instruments for our work and thus made possible our nearly complete instrumentation. Among other things we have 2 bassoons, 4 oboes, 1 bass clarinet, 1 pair of Ludwig pedal tympani, 2 bass drums, and 2 snare drums. Rentals on school-owned band and orchestra instruments have paid 12% on the investments so far. Our rentals are lower than some, too.

In selecting a band library three sources were consulted as a basis for good material. They were the "Survey of Band Music" published by the

National Bureau for the Advancement of Music, programs saved over a period of years (these programs have the directors' notes and comments on them for such reference and information as one would want when looking up suitable material), and the lists of material set up for all the State and National School Band and Orchestra contests. Every person who plays in the first or second band here gets acquainted with this material selected by specialists. Every person in these organizations is better equipped for leading a band when he leaves Mansfield for he knows grades of band material and likewise is able to better judge the ability and rating of other bands. The writer has been asked to select material for the second orchestra this year and has used the same basis for selection. He wishes particularly to recommend to those of you who are not familiar with suitable music for your organization to get acquainted with the Philharmonic Series for Orchestra published by Oliver Ditson, the Symphony Series, published by Silver Burdett & Co., and the publications by Ross Jungnickel.

Write to National Bureau for the Advancement of Music, 45 W. 45th St., New York for a list of their publications and service they offer free to Music Supervisors. Subscribe for the Music Supervisor's Service Bulletin published by the Educational Music Bureau (EMB) Chicago. Ask particularly for the new publication, The School (band and orchestra) Musician, 75 East Wacker Drive, Chicago.

May this new year bring you more work and may you learn to do it better and in a more efficient way than you have done heretofore is my wish to all of you. —JOHN F. MYERS.

Page Fifteen

APPENDIX G

“THE HIGHROAD OF INSTRUMENTAL MUSIC THROUGH JUNIOR AND SENIOR HIGH SCHOOL”

John F. Myers
Mansfield State Teachers College, Mansfield Pennsylvania
From *The Cadence*, February 1933, p. 26-29

THE CADENCE

*The Highroad of Instrumental
Music Through Junior and
Senior High School*

(By JOHN F. MYERS, M. A., Band Conducting.)

Junior High School age is the time when boys and girls have the desire to assume responsibility and seek control over their surroundings. Particularly does their mental equipment lead them to manual tasks. They want to try their skill with tools and mechanical apparatus and dream of inventing things never before dreamed about—insofar as their knowledge goes. They want to drive a car and fix it when it stalls. They want to fix the radio when it gets out of order. They want to try their hand at tapping flickering light bulbs to show that the old bulb can be tapped at the right angle to cause the filament to fuse and again be as good as new. They want to go on camping trips to show their self-sufficiency in caring for themselves. They want to be good dancers, to be the best basketball player, the best tennis player, the best runner, the highest jumper; in fact they want to be into everything and do spend many ergs trying to excell in every activity in which they participate.

Another of these natural desires is to perform on some musical instrument. Provision should be made by the home, the school, or some organization, such as a Parent-Teachers Association, to provide enough instruments that before finishing Junior High School every boy and girl has had the opportunity for a least one semester to learn to play some one instrument.

Give a normal child a good instrument and a wise TEACHER and results will be obtained whether privately or in ensemble. The first step on the part of the teacher is to develop a proper technique. The first desire on the part of the pupil is to play a tune. This is fine. Develop technique through choice tunes in proper keys. From the beginning use good music literature.

Let us pause for a moment to enumerate some qualifications of this wise TEACHER. He must know the fundamental technique of the instrument. He must be acquainted with a wide field of best material to teach. He must present the material best fitted to the

THE CADENCE

capacity of his pupil or pupils. If John Smith's instruction book is to be used it must be used according to John Smith's direction. A teacher can not use Smith's or Jones' or Brown's instruction book and ignore the author's aims and directions and expect to get best results. It seems to be too prevalent a practice for teachers to have pupils buy instruction books and the teacher then proceed with his own aims and ideas. If a teacher does not like "Smith's" instruction book then he should get one he does like and follow it.

Prior to taking up the instrument, most pupils have learned to sing and should be past the rote stage when they reach Junior High School. By proceeding from the known to the unknown it is evident that there should be much singing of parts before and in conjunction with playing them on the instrument. Part singing has been done through the fourth, fifth and sixth grades, so there should be a foundation laid for all parts whether melody or harmony. This procedure will help in the maturation of a proper technique. Instrumental technique is developed by a process involving three steps. First seeing the notes, second hearing in the proper key and rhythm the music they symbolize, and third the correct physical reaction that comes with hearing. Too many performers seem to react only to the first item, the notes, and the second item is almost no element at all. The instrumental teacher—yes, and the vocal teacher—in Junior High School must never lose sight of this second all-important factor and nurture its growth.

Another item that must be nurtured throughout the entire six years from seventh to twelfth grade is training every individual to know in ensemble playing just where the melody is being played and just what parts have the accompaniment. It is just as important to have the accompaniment well played as to hear the melody. One of the finest things instrumental committees have done in selecting numbers for State and National Contests has been to pick numbers where every instrument has a melody at some time and where various types of rhythmic melodies are offered.

Closely allied with the color obtained by passing melodies around to various instruments is the art of each player learning the fundamental harmonic structure of the accompaniment then playing his tone of the chord with the proper balance to make the unit beautiful. Every player in a group must quickly learn whether his tone is the root, third, fifth, seventh, or whatever it may be. He must further learn the relative position of his tone to all other tones

THE CADENCE

in the chord. When the player senses the importance of these things, ordinary marks of expression begin to take on a new meaning and the player for the first time begins to be an essential part of the organization rather than just a player of notes.

Some players will develop into good soloists but will be poor help in an organization. Some will play well in small chamber groups, but will not learn to fit into larger groups or to do solo work. Others will learn to play well in orchestra but will be no help in band and vice versa. The propriety of the instrument in any setting where it may be found should be part of the instruction of every good instrumental teacher.

There is ample good music on the market now to use for this kind of instruction in the six years of Junior and Senior High School. There are enough good and experienced authorities in this field who have written on the subject that no teacher need step into this field today unprepared. Such men as Joe Maddy of the University of Michigan at Ann Arbor, who has made the National School Band and Orchestra Camp at Interlochen a reality; William Norton, of Flint, Michigan, with the wonderful work he has done with beginners and laymen; Albert Austin Harding, of the University of Illinois, and Glen Bainum, of Northwestern University, who have spent much valuable time helping build up and direct these organizations; Dr. Butterfield and Dr. Victor Rebmann, of the East, along with Professors Peter Dykema and Norval Church of Columbia University, Glenn Woods in Oakland, California, Dr. William S. Larson, of the Eastman School of Music, who is perhaps the only person in the field today who has made a scientific psychological study of musical progress in the instrumental field up through the grades, and other just as ardent workers, leave no excuse for an instrumental teacher today to be ignorant of what is going on in his field. The old order was never organized to help instrumental music in the schools. The new order is delving and developing. Instrumental teachers must keep abreast of this new development, first in fairness to those being instructed, and second to justify the taxpayers money being spent today for instrumental instruction. Good music teaching will stand the havoc of depression along with other worthy teaching. It is the poor teachers doing poor teaching that are having to get out and that are causing the searchlight to be turned carefully on all their fellow-workers.

THE CADENCE

A summary of accomplishments to be attained at the close of the six years' instrumental work through Junior and Senior High School is in order here. Every pupil who finishes high school hereafter shall have had the opportunity to play a musical instrument and develop the ability to:

1. Control the technique of his chosen instrument.
2. Hear his tone before playing it.
3. Distinguish themes from harmonies.
4. Be aware of the right harmony at all times.
5. Sense how much volume his instrument should lend at all times.
6. Know the limitations and possibilities of his instrument in solo, chamber music, band, and orchestra combinations.

APPENDIX H

“THIS BUSINESS OF TEACHER EDUCATION”

George Sallade Howard
Mansfield State Teachers College, Mansfield Pennsylvania
From *The Cadence*, April 1940, p. 17-18

This Business of Teacher Education

by
GEORGE SALLADE HOWARD

This business of teacher education is one of the most important professions in the world. The teacher educator directly influences hundreds of individuals who help mold the lives of thousands of others. In no other profession can one so readily guide the course of mankind. Fully aware of the importance of our position it behooves us to have the right philosophy behind our teaching. Music Education is but one part of our education system, but in recent years it has become such an important factor in the training of the child that its need is now recognized by all educators of note.

Accepting this premise of the importance of Music Education, we who train Music Educators for the public schools have indeed a responsibility which cannot be assumed lightly. Our students will be dealing with the aesthetic senses of children at their most pliable age. They will be upheld as models and as heroes and heroines. They, because they deal with this intangible aesthetic sense, can do more toward influencing pupils to become good citizens and to become good students in other courses than can any other one teacher. Through their organizations these music educators can teach altruism, dependability, and cooperation in a way that will forever influence the child.

And now to return to these students of ours who will be the music educators of tomorrow. Their education must be broad and yet specialized. They must be teachers and yet musicians. Here in a teachers college we teach them HOW to teach. But so many times in our endeavor to make good teachers we forget to teach these same students WHAT to teach. Oh yes, we are exact enough in our teaching of music fundamentals, but when we reach the point where artistic performance should be stressed we are told that it is not important. Few indeed are the administrators who understand this business of training music educators. Every day we hear the same story: "You must remember that you are training teachers and not making professional musicians." Well do we realize that and that is exactly why we believe in artistic performance. That is why

we believe in having choruses, bands and orchestras as near perfection as possible. That is why we believe every student should become a fine performer and experienced musician. How can we expect a student to teach a high school orchestra if he does not know what to teach and how can he know what to teach if he has never had good orchestral experience? How can he intelligently conduct a fine high school band when the only band he has played in has been one of inferior calibre? How can he inspire pupils in assembly singing when he has never been a part of a real assembly sing? We all know the importance of showmanship upon the public in general and even more so upon the child, but how can our music educator use such showmanship to advantage if he has no background for it and how can he have a background when MEDIOCRACY is the thing that is stressed over and above artistry?

We do not send out our teachers of Conversational French if they cannot speak French. We do not offer a position to a railroad engineer after only teaching him how to start and stop an engine — Oh no, he has human lives at stake. But guiding the destinies of lives is evidently not important. Do not these administrators, who consistently harp upon the unimportance of performance and musicianship among music educators, realize that the quickest and easiest way to gain a pupil's confidence and respect and to hold it is to show him a real knowledge of his subject? Admiration of a good performance has given many a teacher an opening wedge into a pupil's confidence. All of us know that pupils can analyze teachers so quickly that it almost "makes our heads swim." It does not take a pupil a year or even a month to know whether a teacher knows his subject although at times it may take the teacher several years and perhaps a lifetime to learn this same thing. We, as educators of these teachers, are responsible for that ignorance; we who believe in teaching HOW to teach, but forget the all-important factor of also telling our students WHAT to teach.

My philosophy, both as an administrator and educator, has always been first to make musicians who understand artistry and hand in hand with that teach them how to teach their subject so that it may have the greatest possible influence upon the aesthetic senses of their pupils thereby creating the desire for beauty and loveliness and the desire to become honorable men and women. I present to you a class of young teachers trained under this philosophy — I give you a group of TEACHERS WHO ARE MUSICIANS.

APPENDIX I

“INSTRUMENTAL PROBLEMS”

Bertram Francis
Mansfield State Teachers College, Mansfield, Pennsylvania

From Francis's notes for a speech given to the
Tioga (Pennsylvania) In and About Music Club, November 1940

TIOGA IN AND ABOUT MUSIC CLUB
November 20, 1940

INSTRUMENTAL PROBLEMS

- A. Several points essential in developing or maintaining a good organization
 - 1. Discipline- without it you cannot have effective teaching.
 - a. Students will have more respect for you and better organization.
 - b. Discipline noteonly in behavior, but position of body and instruction.
 - c. While working with one section or student, remaining pupils should pay attention or at least not distrub.
 - d. Rules, regulations, routines, etc.
 - 2. Self governed or organized band or orchestra.
 - a. constitution- duties of offices, etc.
 - b. Social events-Christmas Party- Picnic in Spring.
 - 3. Individual motivation.
 - a. Challenge system
 - b. As much help outside of regular band rehearsal as possible.
 - 1. Class instruction
 - 2. Individual instruction.
 - 3. Sectional rehearsals.To develop a good school band or orchestra, it takes a lot of work.
 - c. Encourage participation in small ensembles.
We used the contest for motivation and yet did not accept the evil of contest, working only on contest music.
 - d. Encourage each player to play a solo.
 - 1. Of 78 members of my band last year, 70 of them participated in either solo or ensemble or both at the district contest.
 - 2. One director required that every member of his organization play a solo, and a week before the district contest he held a city recital in which they all played before judges and the best selected for the district contest.
- B. Amount of time allowed for instrumental music.
 - 1. I have been speaking of a school of approximately 400 in high school, and 200 pupils in Junior high school with full time instrumental instructor. We had a nine period day during which students were assigned to study periods. I could get the students during their study periods.

-2-

TIOGA IN AND ABOUT MUSIC CLUB

2. Beginning classes

- a. I like class work because: of motivation you can capitalize on by a little competition within the class; they obtain ensemble experience from the beginning; you can meet them more often than if you took them privately.
- b. Other ways for class work if your schedule does not fit the above plan.
 - 1. Rotating plan.
 - 2. Activity period.

C. Junior band as a feeder organization.

D. Community support

- 1. Band parents organization.
- 2. We had a Band Mothers. Present constitution

e. Points by which adjudicators judge your band.

- 1. Tone quality
- 2. Intonation
- 3. Balance
- 4. Precision
- 5. Interpretation and expression
- 6. Adequate technic
- 7. Appearance

APPENDIX J
“MUSIC IN THE PUBLIC SCHOOLS”

Bertram Francis
Mansfield State Teachers College, Mansfield, Pennsylvania

From Francis's handwritten notes for a speech given to the
Mansfield Business Men's Luncheon, April 1941

“Music in the Public Schools”

Bertram Francis

Mansfield State Teachers College, Mansfield, Pennsylvania

From Francis's handwritten notes for a speech given to the Mansfield Business Men's Luncheon, April 1941. Found in the private collection of Jean Cloos, Wellsboro, Pennsylvania.

It is a natural tendency to take things for granted! I know in my own case I was aware of the conflict between A.S.C.A.P. and N.A.B. But until that conflict directly affected me I did not fully realize the magnitude of the difficulty. I had planned to broadcast a series of six programs featuring all of the organizations, but when I sent in the music to have it cleared about 90% was not permitted because it was A.S.C.A.P. As a result I have had to cut down the series to three broadcasts. The broadcasts start tomorrow evening at 8:30 over WENY and will originate in Straughn Hall.

It is natural to take our public school music for granted, but when you stop to think that nearly all our school children in the U.S. have an opportunity to receive musical training, it is rally wonderful.

Music, as we have it now, used to be an art that only the kings and their courts and the extremely wealthy people could have. But now music is for everyone. We take our radios and our recording machines for granted, but these have played a most important part in the universality of music.

Public school music in the U.S. officially started in 1838 in Boston after eight years of [illegible] to have singing taught in the public schools as singing was taught to the children in “singing schools” under music teachers.

Once it was started in Boston it soon spread to other towns and at the close of the Civil War there were about 150 towns and cities that were teaching singing under Public

Authority. But even after that period the “singing school” was the popular music teaching agency in American communities. It gradually disappeared, however, with the restless spread of public school music and the methods of the “singing school” were handed over to the public school teachers.

Industrial and social changes after the Civil War affected all subjects in the curriculum and new subjects were added and the grade teachers were expected to teach them all including music, which they had not been trained to do.

In 1870 Luther Mason published the National Music Course designed to meet the needs of all grades and this was used extensively for over a decade.

In 1884 summer music schools began to fill the needs of trained teachers, and emphasis was placed on music reading. During the last three decades the question of music reading was the burning issue in the schools and many series of music books were published to accomplish the problem.

At the turn of the century this issue was pushed aside by other problems attending the child psychology movement and the importance of high school music was being realized.

After too much music reading “for its own sake” the schools began to sing for enjoyment along with the music reading.

Meanwhile, in 1907, the Music Educators National Conference was organized and since has grown to be probably the largest association of music teachers in the world.

Under the influence of this organization public school music has progressed tremendously in the past 30 years.

As you can see, music in the public schools was confined to vocal music and it wasn't until 1910 that any attention was given to instruments. The greatest factor in bringing instrumental music in the public schools to its present standard was the organization of competitions-festivals for every state between 1910-25.

At first mainly for bands, later for orchestra, and finally for choral organizations as well.

Recently solo and ensemble competitions have been added.

The first national competition was held in Chicago in 1924 and held yearly after that until 1936. The contests grew so large and there was so much expense that the nation was divided into ten regions, each region having its own contest.

Read figures from book [Francis's own reference].

As we look back we see clearly that from a beginning decidedly lukewarm in community support, public school music has come to be looked upon by educators, musicians, and parents as a great national asset.

APPENDIX K
“THE ROLE OF MUSIC IN WARTIME”

Bertram Francis
Mansfield State Teachers College, Mansfield, Pennsylvania

From Francis's notes for a speech given to the
Mansfield Businessmen's Association, February 1943

THE ROLE OF MUSIC IN WARTIME

Man is indeed a fortunate creature in the world. In spite of war, pestilence, climatic catastrophe, revolution, evolution, man has been able to persevere and build a life for himself in whatever environment he has found himself. One of the principle reasons for his ability to adjust to conditions is his ability to hear and to interpret sounds as to their relationship to his well-being. His entire organism including "the nervous system, all the muscles, all the internal organs, and especially the automatic nervous system with its endocrines, which furnish the triggers in the physical generation of emotion" respond to sound, according to Dr. Carl Seashore, eminent psychologist.

It took the present war to draft music in a big way for all-out production. In England, the Industrial Health Research Board, having demonstrated that phonograph music can boost production from two to 11 percent, advised sound installation in all defense plants. The BBC put on a "Music While You Work" program twice daily. Production rose steadily. Sometimes workers straggled back to a munitions plant after a heavy night bombing. Some of them had lost their homes. They had no heart for work. Over the loudspeakers came TIPPERARY and other national airs. Morale stiffened immediately.

In America 3000 war plants have followed England's lead, using phonographs, radio, juke boxes, bands and glee clubs. Bethlehem Steel, Consolidated Aircraft, Curtiss-Wright Corporation are among those which have music-conditioned their plants; so have the Picatinny Arsenal, the Todd Shipyards. The battleship ALABAMA was built to the strains of music at Norfolk Navy Yard. Results were so remarkable that the Maritime Commission is talking of music for all shipyards.

Some factories confine concerts to lunchtime and breaks between shifts, but the majority use music

- 2 -

to break up the workday. No less than one hour nor more than two hours of music a day is the rule. Continuous music, tried in New York shipping rooms, loses its effect.

Music reduces fatigue and thus sustains production over those hours - 11 a.m., 4 p.m. - when accidents and spoiled work usually mount. It does this partly by relieving boredom, a prime breeder of fatigue. Mind-wandering and carelessness among the girl packers in a cigarette factory caused many rejects. Four music periods daily were instituted. All hands swung in rhythm, fatigue diminished and rejects were reduced by two thirds.

A New York mailing service piped in music and offered a bonus to hasten a rush job. Output shot up 20 percent. The rush over, the bonus was dropped but the music was retained. Production still kept a 10 percent lead. With music, 55 clerks in a Minneapolis post office made 13 percent fewer errors in handling the heavy Christmas mail.

In plants up and down the land workers have been watched coming off one shift or going on another with firmer step because of the music. ~~I have seen~~ faces light up when the music comes on in the middle of the day, ~~have seen~~ feet tap and lips sing. "I like the music," said a man on a noisy assembly line. "It's cheerful, and I have more pep when I get home."

Work songs no doubt helped build the pyramids. Thomas Edison probably was the first to try to adapt the work song to the modern age. He installed several of his cylinder phonographs in a cigar factory where workers usually hired readers to ease the humdrum of long hours. The cigar makers liked the change. Edison envisioned a new field for the phonograph and compiled a catalogue of "Mood Music." The early phonographs, however, weren't loud enough to be useful in many workrooms.

In 1925, Westinghouse was testing some loudspeaker

- 3 -

units in its Newark, New Jersey, plant, playing popular tunes from a phonograph pickup. After the tests, workers on nearby assembly jobs missed the music and requested it be resumed. The hat was passed for records, and programs went on twice daily. They still do. A few other firms took up the idea through the years, but World War II put it over in a big way.

Complete equipment costs from \$250. to \$50,000. RCA and Muzak are the principal suppliers. Both install automatic phonographs and amplifiers and supply new batches of records monthly.

Some firms go in for the last word in layout. Step into the control room at Botany Worsted Mills, Passaic, New Jersey - 8,000 employes - and you imagine yourself in a broadcasting studio, with microphones, turntable consoles, control board and a "director of broadcasting" in charge. Botany Mills make olive-drab goods for uniforms. Until music was installed, the dead, muffled silence in certain handwork rooms was depressing.

Music amplifying systems are also useful for broadcasting important announcements or air-raid warnings.

"I find it more personal to make all announcements around here myself rather than post bulletins," a New Haven employer said. This boss congratulates an employe who has a birthday and plays a song in his honor. He offered special congratulations on a recent Monday morning when six of his girls returned after week-end weddings to service men.

In air-raid drills, broadcast technique follows the English model with ample warning to everyone, explicit marching directions, frequent reassurances and steady doses of music bracers. Programs continue until the all-clear.

To equip a factory for sound raises problems of

- 4 -

acoustics and psychology. When noises are fairly constant, it's easier than when they're intermittent, as in riveting. The trick is so to space and power the loudspeakers that the music cuts through the noise -- does not add to it. Properly done, this makes the clatter seem to recede into the background and you hear the music distinctly. At the Morey machine-tool plant on Long Island sweet strains of an orchestra played ESTRELLITA miraculously coming through the devastating din kicked up by a 20-ton crane.

The right kind of music to put on the wire is important. Tricky orchestrations are fine for the living room, but lost on the conveyor belt, where an ungarnished melody stands the best chance of survival. Boogie-woogie and blaring brass are out. Victor Herbert is a prime relaxer at noontime, not so good at fatigue hours. Music that slows up the job these days is anathema. Muzak rules out "vocals" says they distract attention.

Plant personnel -- sex, age level, nationality -- helps determine the type of program. A high percentage of Poles calls for a liberal sprinkling of polkas. Bagpipes will do marvels for the Scotch but are poison to anyone else. The Italians in Chicago's Acme Steel go for excerpts of opera, and American Cystoscope Makers, Inc., of the Bronx, scorn anything less meaty than Bach suites.

On routine work, current popular tunes bulk large. Classics are usually relegated to the mental toilers. Marches are classed as strictly masculine. A morning bracer of Sousa marches intended for huskies in the packing department was fed recently by mistake to a roomful of girls. Gloom spread over the place. Martial tunes recalled too strongly the boy friends departing for the seven fronts.

For brain workers, say the experts, the music should be mere background, completely unobtrusive. Music libraries are ransacked for material not too

- 5 -

familiar yet melodious. Tschaikovsky is being used more and more, and bits of Brahms.

Psychologists have found that music does things to you whether you like it or not. Fast tempos invariably raise your pulse, respiration and blood pressure; slow music lowers them. Stimulating music is accordingly used during fatigue hours, relaxing music during rest periods. Beginning classes of typists click off their copy to slow tempos which are gradually stepped up until the girls do 60 words a minute and graduate into a paying job.

Some people find that music stimulates thought. Compton Mackenzie, English novelist, does his best work while under the spell of a string quartet. Soglow draws cartoons to music. Mayor LaGuardia of New York uses classical records to get him through tedious reports.

Down through the history of the United States the War Department has been concerned with the preservation of our democratic traditions. This concern evolved from the "people's army" quality of our military forces -- we say "people's army" because the personnel comes from the citizenry, and because the military is a creature of the citizenry in accordance with the terms of the Constitution.

Throughout the trying times of national emergency, and throughout the years of peace and recovery to follow, an enlightened and militant attitude toward the safeguarding of democratic processes is our common purpose. One contributing factor to the achievement of a vigorous unity is a most common medium of communication -- music. What gifts can music bring to unity? The War Department believes in a singing citizenry. A generation of youth that will sing and think involuntarily the patriotic and folk music rooted deep in the foundations of a democratic nation will be prone to rally to the support of its institutions. Hence the importance of community sings, which can be held not only in theaters and churches, but in

- 6 -

air wardens' meetings, town meetings, and the like. Through active participation in communal enterprise people acquire a sense of "belonging." Music is a perfect medium for this. All patriotic music? No, but a balanced fare should offer a generous proportion of indigenous folk and patriotic material.

Perhaps more important than striving for adult participation would be a long-range program of music indoctrination through our present school generation. Band repertoires include, of course, a great deal of music that bespeaks our nation's vigilant concern for the institutions of liberty. Less so the repertoires of orchestra and chorus. It is suggested that the repertoires of orchestra and chorus be added to in this respect. Toward that end it is recommended that regional and local competitions of school music groups include a number or two of national flavor. Local broadcasts, regional and network broadcasts already on the air, or which may result from this proposal, would bring this upsurge of school music to the people. It might be entirely possible to develop a record album of outstanding regional group presentations, which again would allow this patriotic and "democratic" music to be heard at the hearthstones of America.

With the development of musical skill and ability, and with the growth of educational opportunities, the world has become internationally conscious of ideas and ideologies. Thus, revolutionary tendencies as expressed in "La Marseillaise" no doubt influenced the emotions of all of Europe and America, and had as much to do with the development of democracy as Rousseau's "Social Contract," which could be read and understood by only a few people. Every great movement has had its great song. A creative genius has appeared who has interpreted the mood of the movement and set it in tonal garb which has stirred the emotions or else, an adaptation has been made of some familiar tune to a great text which sprang from the heart and mind of a great soul.

History is replete with illustrations from the

plain songs of the early Christian martyrs; the prayers of the persecuted Hebrews; the development of the Negro spirituals; the creation of "La Marseillaise"; the writing of the Star-Spangled Banner; Yankee Doodle's adaptation by the Revolutionary rebels; Tenting Tonight; Just Before the Battle; ~~and, in our own time,~~ Over There, Keep the Home Fires Burning, and, more recently, God Bless America and America Calling. In all of these expressions, we find one thing in common. The creative genius has been close to the pulse of the movement or the crisis. He has not been sitting in an ivory towered studio, cloistered away from the mob. He has been a part of and a moving spirit in the development of emotional reactions to the ideology underlying the movement.

The master minds behind the "isms" abroad in the world today realize the potency of music in uniting people behind their movements. One of the first things created by the Fascists in Italy was a new song expressive of their movement, "Giovanezza." The Nazi's war song, "Horst Wessel," was not far behind the birth of the movement. The "Internationale" of the Communists, today Russia's national anthem, is known to Communists throughout the world, but the writings of Marx and Lenin are a closed book to these same individuals in many instances. The "leaders" are not interested in the ideas of the people, but only in arousing emotions of self-grandeur, of sacrifice, and of glory in death for the "leaders."

Fortunately, the Music Educator's National Conference has recognized the contribution which music can make to the maintenance of morale for a nation fighting desperately to maintain its way of life. At the present time the Executive Board of this association is assisting in the program for United Action in the War Effort. Committees are collaborating with the Office of Education; the Office of Civilian Defense; the War Department, the Federal Security Agency; the Treasury Department; the War Production Board; the Office of War Information; the Office of the Coordinator of Inter-American Affairs; the Pan American Union; the United Service Organizations. Through these agen-

- 8 -

cies, which have recognized the value of music in uniting the people, music will be used as background for radio presentations; directly in community rallies; songs for selling bonds; songs for building morale; programs for soldiers, sailors and Marines stationed abroad; and on ad infinitum, all designed to bring us through the crisis with sane minds and clean emotions.

(And now to be more specific and personal, what are our own college men from the music education department doing in the armed services of our country? Ben Husted is playing in the Army Band at Washington; Jack Dunn, Dean Morgan and Robert Miner are in the Navy Band School preparing to become members of the official Navy Band at Washington or to become members or directors of the various Navy bands aboard ships or at Navy bases; ~~Art Rodner~~ is band director at Camp ~~Pickett~~. Many of our men are members of the official bands located at various camps. We can be proud of them all because we know that they are serving their country to the best of their ability.)

In closing may I ~~read~~ a statement made by Thomas E. Dewey. "The importance of music in time of war is historical. Music is not only inspiring in times like these, but it is genuinely comforting. During the first few days after the Japanese attack upon America, I am sure that most people of this country shared with me a feeling of relief when the nerve-tingling news bulletins were followed by music on the radios, to which we were all listening so avidly.

The musicians of this country, music teachers, the press and the radio, all have a great opportunity to maintain our spirit and strength through music."

APPENDIX L

TRANSCRIPT: JOHN BAYNES AND NATHAN RINNERT

Telephone interview with John Baynes, Jacksonville, Florida

Interviewed by Nathan Rinnert, Wellsboro, Pennsylvania

July 15, 2005

Baynes: Well, how are things going with your study?

Rinnert: They're going pretty well. I've met with a few people. I've met with Don Stanley for a long period of time and Dick Talbot for good amount of time. I've met with a few alumni, mainly some people who have been around here for a while like Charlie Jacobson and Bill Beresford.

Baynes: Their handy to get at.

Rinnert: Exactly. And I've met with some guys who are still around Mansfield—Joe Murphy, Steve McEuen and Mike Galloway.

Baynes: They have the modern approach; the more up-to-date approach and knowledge. It's just too bad that Mr. Francis isn't around.

Rinnert: I don't know how much work you did, or how much she contacted you, but there was a student a few years ago named Meg Sorensen who did a history of the wind ensemble. She got a lot of artifacts from Bert Francis' daughters. I think that she may have met with Francis, but she never really did any formal interviews. That would've been hugely helpful.

Baynes: There was a graduate student who did work on that and maybe you've heard of her, Meg Sorensen.

Rinnert: Right, that's the one.

Baynes: She sent me a copy of her thesis. Do you have that copy?

Rinnert: Yes I do. I have a copy of the history you did also.

Baynes: OK, good. That is not very scholarly. It was done for the purpose of giving the present students an idea of what their school had gone through.

Rinnert: I believe an updated version of that is what is on our web site. Joe Murphy took what you did and brought it more up-to-date.

Baynes: I don't know when that was done. Anyway, it needed to be updated.

Rinnert: Well, I have some questions for you. Some of them are somewhat broad, but I just like to keep this very conversational. Let me ask you first of all,

just because I need to add this formality. I just want to make sure that you know that this conversation is going to be recorded.

Baynes: OK, so that you can refer back to it.

Rinnert: Exactly. I will make a transcript of it and a transcript will go in the research archives at the University. Transcribing is a big majority of the work I'm doing right now.

Can you give me just a brief biography of yourself—where you came from before Mansfield—that type of thing?

Baynes: Well, I was born in Mansfield. I went through the public schools. You realize that the public schools in Mansfield were the training schools for the college. My wife and I both went through all the grades and high school with the advantages of having college supervisors being the main teachers up through junior high school. Then the student teachers, of course, they last about nine weeks, or so. They usually get put through their paces by us. So, I grew up in Mansfield and then attended college there, graduated in 1940 in the music department with a BS. I taught for two years before I went into the service. And then after the war was over I went to Michigan and got to work on my Master's. I came back to teach at the Mansfield school district. At that time any teacher who taught at the college had to have three years of successful public school teaching. You realize at that time that Mansfield was a state teachers college. I don't know if you want to go on from there.

Rinnert: Actually, I have some questions already. When you are at Mansfield High, was there an instrumental music program there?

Baynes: Yes and no. The reason I say that is that my recollection of the music program at the high school is at the instrumental program was practically nonexistent. When I was in ninth grade we had a fellow by the name of Hack Swain who came to town. He organized a band somewhat in the nature of "The Music Man." He had all the instruments and he rented them out for \$.25 a week and gave lessons. We had a band of 75 or 80 kids. This was entirely outside of the school. It was not really continued as a school project, as I recall. There was a school orchestra which one of the college teachers worked with. I wasn't in that and I don't recall a band at all, except for the band that Hack started. Eventually that was absorbed into the school. But never thought about that much before -- how much instrumental practice teaching we got. I don't recall giving any lessons, but I may have. There wasn't very much anyway.

Rinnert: So when you were an undergraduate student, you say you got a BS. And that was a four-year degree at that time?

Baynes: That's correct.

Rinnert: So you would have started in 1936?

Baynes: Correct.

Rinnert: And John Myers was still the band director?

Baynes: Yes, my freshman year he was still directing. At that time we had a change of administration. The new president came in and he started a program of upgrading the faculty. Mr. Myers didn't have a masters degree, I don't believe. That was one of the reasons why he was let go. Also, his sister-in-law was teaching and she was let go too. She had a fine vocal program in the high school, I remember that. So Mr. Myers left at the end of my freshman year and that was when Mr. Howard came into the instrumental department. That would have been 1937.

Rinnert: Do you have any recollections Myers at all, as far as a band director?

Baynes: I had no real basis for comparison. He was just the band director, that's all. We took some trips and played some concerts in neighboring communities. And of course we always had the marching band for football. He was a very energetic man. After he was let out he went into the clothing business and ran a store there on the corner of Main Street and Wellsboro Street, across the street from Cole's drugstore. He was an entrepreneur in a way because after the war he was instrumental in getting an airfield established up on the hill west of Mansfield. It was never really developed into anything, but give him credit for that.

Rinnert: So he stayed in the area then for a while?

Baynes: Yes, he was a citizen of Mansfield until he died.

Rinnert: I don't have a lot of connections back to him. There aren't people I can go and talk to who knew John Myers. There are a lot of people I've found yet. Dick Talbot [incorrectly identified as Don Stanley in the interview] happens to know his daughter. There's some connection that Dick was in the service was Myers' daughter's husband, or something like that. So they happen to know each other. I just sent a letter to her this past week trying to get some information.

Baynes: That was Patricia who was his daughter.

Rinnert: Yes. I'm trying to get ahold of her. So, when you started teaching at the college that was what year?

Baynes: Let me just explain that. At the time I had to fulfill that third-year in order to go on the college staff. So that's what I did when I came back after the war. I had gone to Michigan and started a master's degree. I came back that fall and took charge of the instrumental program. I also had the vocal program at the high school. In other words, I was the supervisor of music in Mansfield's school district. The following year I went into the same arrangement that the elementary school supervisors had -- you know, each grade had a supervisor. The arrangement at that time was that the school district paid the minimum salary for those supervisors, of which I was classified as one. I was the music supervisor. Then in addition to that we were on the college staff, and the state then made up the difference between the school district salary and the college salary scale. Do you understand how that works?

Rinnert: I do. So you didn't necessarily pursue a position at the university. That was a position you held sort of by default as being a teacher at the school there.

Baynes: No. I had been contacted by the president of the college. He had been one of my instructors when I was in college and he'd become president. He said "John, if you'll go get your masters and come back here to teach for a year, we would like to have you be on the staff as a supervisor." So that's what happened there.

Rinnert: Can you recall what the social climate of the music department was at that time?

Baynes: It was small. I've got a picture of that group, if you ever need it. I think there were about 13 or 12. There was an organ and piano teacher, two voice teachers, and there must've been another piano teacher. And some of the voice teachers taught piano too as I recall. This was not performing group, like we have now. There was an orchestra director and head band director. Then there was a string teacher, Loren Warren, who also supervised music, what ever there was, in the schools. I remember he supervised the high school program at that time. I don't recall anything being done in the elementary school. Then there was Miss Brooks, she taught piano and theory. That's about it. Small department.

Rinnert: When you started were you working with the college band at all?

Baynes: No. I had no connection with the college band. I had an instrumental methods course, of course—Instrumental Methods in the Public Schools—I taught that for years. I don't think I taught that the first year I was there.

In other words, that first year, when I was technically working at the high school and the public school level entirely, that first year when I came back from the war. At that time Mr. Francis was supervising the instrumental music student teaching.

Rinnert: You never played under Bert Francis when you are a student, though.

Baynes: No. Unfortunately, he came the year after I graduated. We were just friends and colleagues.

Rinnert: Can you recall when you started working with college bands?

Baynes: Not until 1959 or 60. I'm not just exactly sure. Sometime in the late 50's the college became a state college. About that time student teaching changed from using just the Mansfield school district as the laboratory schools. We began sending student teachers off campus. That was all brought about by the fact that the local school district became completely separated from the college. All of the supervisors, who had been under dual contract, all shifted over to the state. So then we got all of our salaries from the state at that point. That was about 1958 or 59. I wouldn't want to be quoted on that, but in that area.

Rinnert: So, you were not teaching at Mansfield High School or Mansfield Junior High at all at that time?

Baynes: No, I continued at that. I was in charge of that until after I came back from my year in residence. I worked on my doctor's degree in '59 and '60. That was the year I spent in residence at Boston. And then there was one year after that that I was still in charge of the public school program. So that would've been the 1960-61 school year. So that must've been about 1961 that that change took place, when I no longer worked with the public schools and came up to the college full-time. At that time I taught some instrumental beginning classes and some private teaching.

Rinnert: What is your instrument? Is it tuba?

Baynes: It was tuba. Not to the extent of you modern tubaists. My experience was mostly just in band. We didn't concentrate on the solo performances that much. Anyway, at that time when I came up I worked with the second band. I helped Bert with the marching band for a couple of years and then took that over completely until the middle 60s. I was still going out and supervising the instrumental music student teachers off campus. At that time, I had the second band too, the Varsity Band.

Rinnert: And that's what it was called at that time?

Baynes: Yes. And we had the wind ensemble.

Rinnert: So, when you say second band, you're saying that it was second to the wind ensemble?

Baynes: That is correct.

Rinnert: You worked with the bands until you took the position as assistant provost?

Baynes: You mean with the varsity band?

Rinnert: Well with any of the bands. You took that position your last two years at Mansfield, is that right?

Baynes: No.

Rinnert: As assistant provost, those were your last two years at Mansfield?

Baynes: That's right. But I was not connected with the music department at all then.

Rinnert: And that was 1977?

Baynes: That's right.

Rinnert: And so up until 1977 did you work with the band program?

Baynes: Yes.

Rinnert: OK. You know a school at the size of Mansfield -- this is a question I've asked everyone I've talked with -- as compared to a larger school, we don't have faculty, as you know, who teach one specific thing. If you went to a larger school you might see a band director who is exclusively a band director, they just work with ensembles. Being at teachers' college through the whole history of Mansfield, all of the band directors have, of course, worked in the music education area.

Baynes: That's right, and also teaching privately.

Rinnert: Absolutely. Do you think that that connection between band and music education has influenced future band directors and future teachers?

Baynes: I think very definitely because first of all its public school operation. So the background has to be such that you're going to be qualified to teach in whatever state you're in, and that requires an education degree, usually,

unless there's some other arrangement. At most schools the band director has to be developing his own students, teaching the instrumental music in that school. Whether they do it through private teachers or not, I know up in New England there is a great emphasis on private teaching. I'm not sure how that works out as far as the teachers are concerned.

Rinnert: You know that's filtered into Pennsylvania. There's a huge emphasis in the public schools right now on private teaching.

Baynes: Well, I think that's not a bad thing. I've often thought lately -- see, when we were going through our careers it was the class methods that were really great. One person could teach many kids. We had all these things like "Easy Steps to the Band" and other methods of class teaching. That was what I was brought up with when I started with Hack Swain. He taught groups of kids, and we eventually learn to play a mafter six weeks or so. That was a big deal. But we never really got into studying the instruments seriously. It was just a matter of playing in the band. That continued in that became part of the way music teachers were developed. In other words, when we were in college we had to study all of the instruments in classes. I had violin class, got a little viola, had cello class, didn't have any string bass class as I remember. It was all similarly taught in college as well. It wasn't until in the 50s when that began to change and the college faculty became more specialized. A little bit before I became chairman of the department Sylvester Schmitz came in as the chairman. About that time we changed from that philosophy to the fact that everybody should have a major [instrument]. When I was in college your major [instrument] was the one you played best. You might've gotten a few private lessons but that's about all. So, technique was pretty elementary. You get the picture there?

Rinnert: I do. And it seems as thought the faculty was the same way. Bert Francis taught everything.

Baynes: That's right. He taught all the wind instruments. And the orchestra director taught all of the strings. And they were good at it too, for that purpose. We were training teachers, not performers. Then the philosophy changed that the teacher should be a competent performer. Makes sense as you look back on it. Then our curriculum changed so that students had to have a major. They took lessons in the major all throughout their four years. You've come into that situation.

Rinnert: Exactly. You mentioned that you worked with the second band, the larger symphonic band, or Varsity Band, and that you spent one semester working with the Wind Ensemble.

Baynes: Bert Francis took a sabbatical one semester and I took over the Wind Ensemble that year.

Rinnert: His wind ensemble was such a new thing when he started that. That was right behind Fred Fennell starting the wind ensemble concept.

Baynes: Exactly.

Rinnert: So, did you have any kind of a preference for either instrumentation?

Baynes: I like the sound of a big band. I'll put it that way.

Rinnert: That's that Michigan background.

Baynes: I like the cleanliness and the precision of a wind ensemble. So, it varies. I think the wind ensemble can do more than a big band can usually, because you usually have a higher level of musicianship in that group.

Rinnert: Sure. What kinds of things influenced your decisions on choosing repertoire for concert bands?

Baynes: First of all, it had to be of a level—at least a high school level—that would challenge the students themselves. Even though they were playing a secondary instrument, they should have been able to approach the level of an ordinary high school band. I went for music that was at least high school level and maybe a little bit more depending upon—you know, you might want to stretch them a little bit. That's the way I approached it.

Rinnert: At that time, when you started working with the bands, were you playing works written for band, or did you find yourself doing a lot of transcriptions?

Baynes: It varied. Most of it was written for band.

Rinnert: Okay. I have a lot of the programs from that time.

Baynes: Oh good. Then you can judge for yourself.

Rinnert: Mr. Francis, his collection of programs was pretty complete. You also mentioned that you worked with the marching band. What are your thoughts on the role of the marching band? What was the role of the marching band at Mansfield when you were working with it?

Baynes: Okay. It was the same as for any high school, I think. First of all, it was the half-time entertainment for the football games. Well, that was it. The function of the band during the autumn was to play for the football games.

Then, at that time, we always had the first band, which became the wind ensemble, which is entirely different. They met three times a week. They were the performing band, but most of them also played in the marching band, much to their dismay sometimes. During the football season, the first semester pretty much—well, really just the first nine weeks—if you were in the band, you were in the football band. That was about it. Once the football season ended, then we went into the two band arrangement. But at the same time, I think the wind ensemble was still a separate group besides the marching band. I've forgotten how they split that up. But we always had a sufficient marching band anyway.

Rinnert: And there was a requirement for a certain number of marching band credits for music education majors?

Baynes: I don't think it was identified quite that way.

Rinnert: I know that later on there was. There is now.

Baynes: Is there? Okay.

Rinnert: They have to be in it two seasons, for the instrumental music education students. I think that that split—I don't know exactly when it happened—but it certainly happened by the time Dick Talbot took over the Mountie Band program. There had been kind of a split between Wind Ensemble and Symphonic/Marching Band.

Baynes: You know what happened then. Dick really went out and recruited from the main student body. He put a lot of pizzazz in that. He did a terrific job in that respect. He took trips to England with the marching band. They played at a New England Patriots game one time.

Rinnert: I've actually seen the video-tape, or film, of that.

Baynes: Terrific show! He took that over from me—I've forgotten when he came. I let him. But up until that time it had been pretty much a music department operation. There were kids in it from other departments, but they were also in the other bands too. So they just naturally swept in. But I had never gotten the inspiration to really go out and recruit them from the rest of the college. There was a big market there, which Dick tapped. And many of those kids continued playing, if they didn't make Wind Ensemble, they'd continue to play in the Varsity Band just for the fun of it.

Rinnert: Do you recall any major events? You mentioned Dick taking the band to England a couple of times. Do you recall any other major events or

performances or innovations that went on while you were at Mansfield?
That's a fairly broad question.

Baynes: Yeah. I'm thinking of the instrumental program. I don't know when Bert started taking tours with the Wind Ensemble.

Rinnert: Yeah, I think it was pretty soon after he started the ensemble that he started taking tours.

Baynes: I wouldn't be surprised. When I came on the college staff, it seems that they were taking tours then, but I don't know. Dr. Howard, he took tours. I remember a couple of them in my later years in school. I don't remember if he took any the first year he came. At least two years we went on tour. Those were overnight tours. Now, with Mr. Myers, we might go over to Troy or something like that close by and come back the same night or day. But it wasn't until Howard got there that we began to branch out. Then Bert, I imagine that it must have been after the war [WWII], because the war came along pretty fast after Bert got there. That was 1940 he arrived. He probably went into the service somewhere in that '41—no it was after Pearl Harbor.

Rinnert: Yeah, I have that date. Just off the top of my head I don't remember it.

Baynes: I can't say what happened there. But as soon as the wind ensemble got going, well that gave him the chance to have a compact group, highly accomplished, and it really meant something to go on a tour.

Rinnert: It sounded like the budget was fairly low and that he didn't have buses or transportation for the tours. He had to kind of put together a carpool list.

Baynes: I think so, in some cases. I never went on the wind ensemble tour, so I've forgotten how that worked. I think that later on they got an allotment from the student activity fee. I know the marching band did. Naturally, with all the non-music majors in there, and the thrill of the football band, well the student activity fees helped out a lot.

Rinnert: Well, that's where almost all of our marching band money comes from now. In fact they just raised the fee so that they could raise that a little bit, which is good. Some of the things I've read about Dr. Howard have led me to believe that his big things were, of course, the summer music camp, and it sounded like he was involved in promoting broadcasts of the ensembles on campus.

Baynes: We did. I'm glad you mentioned that. We had a number of broadcasts. We went to Elmira [New York] and played in the studio there, usually in connection with the—I've forgotten what the campaign was. It was a

charity campaign in the fall, I believe, where they were trying to raise money. I've forgotten what the name of that campaign was. But that was an interesting and very enlightening experience for all of us, to see how everything had to be done and the demands of broadcasting.

Rinnert: You mentioned that you worked at the 1938 and 1939 music camps.

Baynes: Yes. Naturally, in order to have a good band, he had to have a nucleus. So, he drew that nucleus from the college students. That's how that happened.

Rinnert: It looked like those were eventful summers, with Goldman coming in and working with the band.

Baynes: You know, I look back on that as a real fine experience, of coming in contact with some of the foremost band musicians of the time. I don't know whether you know their names, but Pryor, the trombonist, and Barrere, the flutist, I've forgotten the name of the saxophonist. We had Richard Franko Goldman as a guest conductor, and Grainger. In fact we made those two gentlemen honorary members of Phi Mu Alpha.

Rinnert: Is that right? I have a picture with Howard and all of those soloists and conductors standing outside of old Alumni Hall one day. It's a neat picture.

Baynes: I have one where—I've forgotten what the background was—one of those summer band photographs, sort of a collage of different scenes from the camp. I don't know if any of those are around up there, or not.

Rinnert: That I haven't seen.

Baynes: If you need anything like that, let me know.

Rinnert: Sure. I read some things also about Dr. Howard, that there were some students who followed him here. He had been teaching at the Williams School?

Baynes: Yes. That was a professional music school in New York City. They had a summer music camp up in the Adirondacks some place, which developed a lot of good musicians. And it was from that school that he persuaded a nucleus to come to Mansfield, and they made up the nucleus of his band.

Rinnert: Right. I even read an account of three trumpet players that he brought. They did kind of a Sousa-ish trumpet trio type of thing.

Baynes: Yeah, Russell and Costenbader and the third one was one that was already at Mansfield, Keagey. After Costenbader left, there was one more year when Russell and Keagy and one more, and it doesn't come to me, that trio kept up after Howard left, I think, for one year.

Rinnert: You never worked with the Esquires, did you?

Baynes: No, I played with them. The Esquires at that time, when Bert first came, they were not a part of the curriculum at all. They played for money and college events. Actually, I made money while I was in college. I had a county scholarship, and the tuition was only about \$200 a year then, you know. And playing in the Red and Black Serenaders, we played for college dances and got paid a little bit, something like that. And we played other jobs out. So, yeah, I played with them. Then after the War we came back and at that time they were still a separate group. It wasn't until later that they became really established as part of the curriculum.

Rinnert: It kind of looks like Dr. Howard was kind of the person who brought them into the department at all. Before him it had been just a completely student run group. And it looked like he was their advisor.

Baynes: That's right. And Bert was their advisor too.

Rinnert: And then, eventually, Dick Talbot took over the organization and turned it into a concert jazz band.

Baynes: Right. And then Mike Galloway came. He really shined it up.

Rinnert: That's a great group now. In fact, in the war years, that was an all female group, as most everything on campus was, but they changed their name to the Esquirettes for a little bit of time there.

Baynes: Yeah, that's right. They kept it going.

Rinnert: They did, they kept everything going. I know that you've been associated with Mansfield for so long. Can you recall any outstanding students who made extraordinary accomplishments?

Baynes: Tony Strupcewski, I know went on to playing with some of the big bands. Graduates of ours have gone into other institutions with doctor's degrees. There was one teaching at the University of Georgia. I used to be able to name everybody, but I can't anymore. There was one at Ball State. They're all scattered around. That happens. You know the long-time director of the Penn State Band was a Mansfield graduate.

Rinnert: Right, I did know that the director of the Blue Band was Dunlop.

Baynes: Jim Dunlop.

Rinnert: You weren't at Mansfield yet when there was a Professor Ross?

Baynes: Oh, yes. R-O-S-S? Yeah, the multiple piano.

Rinnert: That was quite a deal.

Baynes: It was really an innovation. You know it became "the thing." His invention was, well, I'd call it mechanical, but it was hooked up with wires and everything. But it was a multiple piano.

Rinnert: I read a *Flashlight* article one year that was saying that he had created this invention. Almost exactly a year later there was an article that he had gotten ridiculous number of patents, like he had gotten eight patents out of that one invention.

Baynes: I don't doubt it.

Rinnert: And then the next year, he's not on the faculty, which led me to believe that he'd made his fortune and moved on elsewhere.

Baynes: I don't remember the timetable of that whole event, but I remember that he was still around when I was in school. That's interesting, a little sidelight on your research.

Rinnert: It is. But, you know, some of those stories are just interesting regardless.

Baynes: One thing I found that was interesting, looking back, was the instrumentation of some of these old bands. I have one here—I was looking through some of the old cards I wrote for that speech. "Band instrumentation"—this was 1889, 91, and 92. Listen to this. One piccolo, one e-flat clarinet, two first b-flat clarinets, two seconds, two thirds, a soprano sax, alto and tenor, one e-flat cornet, a solo b-flat, one first, one second, one flugelhorn, first, second, and third French horn, a first and second trombone, and a bass trombone, one euphonium, two e-flat basses, two snare drums, bass drum, cymbals and drum major.

Rinnert: Was that taken from a photo?

Baynes: No, it was from a catalog. The catalogs from 1891-92.

Rinnert: And that's interesting because that was Hamlin Cogswell's band at that time.

Baynes: Was it? That I don't know, but that's what I have listed here for instrumentation.

Rinnert: That's interesting. And, my, how it's grown.

Baynes: Oh, I won't go into that one. I was going to tell you a story my dad used to tell about marching band. I had this little fellow who played bass drum and he'd get liquored up before the parade, and he couldn't see ahead of him, and the band turned a left and he just kept marching right on down the street. Oh, well, that's beside the point.

Rinnert: Had your family been in Mansfield for quite a while?

Baynes: Yes. They go back. My grandfather was in the Civil War and that's as far back as I know.

Rinnert: From Mansfield?

Baynes: From Mansfield, yes.

Rinnert: Were members of your family musicians also?

Baynes: My dad was an amateur musician. He played alto horn in the town bands of the time. As a kid I'd go with him and sit in on the rehearsals.

Rinnert: I've been reading old newspaper articles and little snippets in papers like the old *Wellsboro Agitator* and some of those old newspapers. There were just a number of bands in Tioga County at that time.

Baynes: I remember going down to Tioga. There was a Tioga band. After the war we went over to Troy. I played with them over there. There was always the Mansfield Fair Band. Bert was in on that. He conducted that after Mr. Myers left. I played with Mr. Myers some. We had a good time with that.

Rinnert: And that was different from the college band?

Baynes: Oh, entirely. We used the college guys, you know. Gave them a little chance to earn some money. I had a good time.

Rinnert: I know I'm completely changing gears on you, but how was your experience as assistant provost?

Baynes: I really enjoyed that. I didn't seem to have an awful lot of pressure at the time. I knew I wasn't going to stick around very long. It was just a matter of filling in until my retirement came through. The opportunity was

presented to me, so I took it. It was a very interesting two years. Gave me a little different perspective on everything.

Rinnert: I'll bet. How long did you stay in Mansfield after you retired?

Baynes: I retired in 1979. It wasn't until 1991 that we left. We went to York [Pennsylvania] to a retirement community there. Golly, the time went fast.

Rinnert: Do you have family close to you know, in Jacksonville [Florida]?

Baynes: Well, that's the reason we moved here. My wife lost quite a bit of her sight. My daughter lives in Orange Park, which is just below Jacksonville. She'd been coming to York to visit us and that became burden. We thought if we were closer it would be better. She found this place down here which is just fourteen miles from her. So, we moved in January (2005).

Rinnert: Well, you know, the dissertation I am writing is for a degree at the University of Miami, so I spent three years doing course work there. Loved it.

Baynes: Right. Are you going to keep this specialized to the wind ensemble?

Rinnert: Well, the band program.

Baynes: Okay. Well, that's what I didn't know—how far back you wanted to think. I'm really quite proud of Mansfield. You know the college used to be a Conservatory. You probably understood that. Which I didn't realize really until I looked it up in all the history. When I was doing work at Boston, I found that Hamlin Cogswell had a very distinguished record as a music educator nationally. He was in on the beginning of the music educators—well, music supervisors national conference. To think that he was part of Mansfield before he went to Washington. That impressed me.

Rinnert: I wish we had more stuff about him. While his career was so big—he started music programs at normal schools all over Pennsylvania, and he just did some great things. And his national work with the Department of Education as the music person, it was all great. But it's really hard to find information about him. You know, he went from Mansfield to IUP [incorrect] and they have even named their music building after him. So, I called the music librarian there a couple of months ago and he said they don't have any type of Cogswell archive at all.

Baynes: Isn't that strange. I don't know if you would find anything down in Washington, or not.

Rinnert: Yeah, that's going to be the next step—to see if there are Department of Education archives or something.

Baynes: Music Educators National Conference might have some sources there too.

Rinnert: Yeah. They haven't been a lot of help.

Baynes: I was impressed by that one picture I told you about. We were up at Ithaca for a concert when Howard was the guest conductor. I don't know if you know the name of Gobrecht?

Rinnert: The director at Ithaca?

Baynes: Yes. He was there. I think all four of them were members of the Bandmaster's Association.

Rinnert: I have a copy of that photo that you mentioned. It's actually on display right outside the band room.

Baynes: That impressed me that three of our band directors at Mansfield were qualified for that.

Rinnert: Yeah, that's a great thing.

Baynes: Makes me real proud of the school and the band program.

Rinnert: Well, I don't really have any more questions. Are there any things that you just want to include.

Baynes: I think that you've touched on most all of them. I can't think of any more.

Rinnert: Well, if you have anything that comes up that you recall that you want to throw my way, feel free to call me or email me.

Baynes: Some of the things that are in Meg's thesis, I noticed when I read it through—it had a little bit of misinformation. Made you believe some things that weren't quite true.

Rinnert: I'm familiar with some of those things. She and I have corresponded about that. That wasn't even really a thesis for her. That, as I understand, was a paper she wrote for a class project for Adam Brennan. For that, she put a lot of time into the research.

Baynes: She did! I thought it was a master's thesis.

Rinnert: No. I think if it had been, it would have been much more thoroughly checked and validated.

Baynes: Just like my effort in that speech that I had written. Well, Nate, I hope that we'll meet. I think we have seen each other. You may not have seen me, but didn't you play tuba at Bert's funeral?

Rinnert: I didn't. I don't know who that would have been.

Baynes: I was trying to put two and two together. I thought it was a faculty member that had the tuba there, but maybe not.

Rinnert: I think that was a student ensemble, with one of my students, David Porter.

Baynes: That sounds familiar. Well, Nate good luck on this.

Rinnert: Thank you. I appreciate this. And thank you for you time.

Baynes: Well just let me know if I can help you anymore.

APPENDIX M

TRANSCRIPT: DONALD STANLEY AND NATHAN RINNERT

Interview with Donald Stanley, at his home in Selinsgrove, Pennsylvania
Interviewed by Nathan Rinnert
July 6, 2005

Rinnert: Today is July 6, 2005. This is an interview with the interviewer, Nate Rinnert and the interviewee, Don Stanley, former Director of Bands at Mansfield University. Don can you just start with a brief—and it doesn't necessarily have to be brief—bio. Where did you come from? What were you doing before Mansfield?

Stanley: Okay. Well, immediately before Mansfield I was teaching at Kearney State College in Nebraska. That was from 1964 to '66. It was my first college job.

Rinnert: That's the University of Nebraska at Kearney now?

Stanley: Kearney, now. Yes. I was thrilled to get the job because it was kind of my "foot in the door" as far as college teaching.

Rinnert: Where had you gone to school?

Stanley: Ohio State. I did my undergraduate work at Ohio State. Then after that I taught three years in the public schools of Milan, Ohio—near Sandusky, up towards Lake Erie. Then after three years of public school teaching I went to Athens - Ohio University. Got a graduate assistantship there and spent two years there and got an MFA, a Master's of Fine Arts in performance and pedagogy. I got that degree in 64 and then went to Kearney, Nebraska. The Kearney job, like I say, was a good job and I'm glad I had it. I knew it wasn't where I wanted to spend the rest of my life.

Rinnert: I've been in Kearney.

Stanley: Okay. Also at that time—it may be different now—but at that time it was a rather small department and I taught all of the brass and percussion, and conducting, elementary music methods.

Rinnert: How many people were on the faculty?

Stanley: I think there were seven on the faculty. It was a lot of different things to do. I did, of course, the marching and symphonic band there. The other thing was that the director of the wind ensemble was a guy not much older than I, so I kind of felt like the opportunities there were more limited. Then when the Mansfield job opened up, well - one of the things that caught my eye about the Mansfield job was the fact that I was born and raised in Mansfield, Ohio. So, Mansfield really stood out. I had never

heard of Mansfield, Pennsylvania. When that job came up, it was obviously a much larger department with more opportunities to specialize, and not have to be pulled in so many different directions. So I went there in the fall of '66. And, as we had mentioned earlier, I think that right before I went there is when John Baynes had become chairman of the department - so that he could no longer do the marching and symphonic bands. He didn't have time to do them. So that created, in a sense, the position for me.

Rinnert: So, when you came to Mansfield, who attracted you?

Stanley: Well, the job itself; the job description itself.

Rinnert: So, you saw a posting?

Stanley: Exactly. For one thing, it was just teaching low brass and percussion, rather than all of the brass and percussion, and the fact that it was a larger department.

Rinnert: Do you happen to remember how many faculty members?

Stanley: Around 18 or 19. The other thing that attracted me to it was—like I say, I had not heard of Mansfield, Pennsylvania, but when I talked to some colleagues and former teachers at Ohio State and Ohio University they new of Mansfield primarily because of Bert Francis. They said "Oh, that's a great school." They new Bert Francis through ABA. So they new him and his work there. Then, of course, I went to the campus for an interview and that pretty much clenched it.

Rinnert: So, when you came in, what was your job title?

Stanley: Assistant Professor of Music. I taught trombone, euphonium, tuba, and the first year I also taught percussion since Dick Talbot wasn't on the scene yet. And then I did the marching and symphonic bands, and the instrument method classes like trombone class. Actually, that was the only low brass class they had at that time. I think that was pretty much it.

Rinnert: And the ensembles were just. . .

Stanley: Marching and symphonic band, yeah. And then coaching smaller brass ensembles, too.

Rinnert: Was there a tuba ensemble at that time?

Stanley: No.

Rinnert: You started one?

Stanley: Yeah, yeah I did. The thing that kind of got me turned on to that. . . When I went to Ohio State, there was not a tuba teacher at Ohio State. At Ohio University there was not a tuba teacher. I studied with a horn player at Ohio State; studied with a trombone player at Ohio University. So, in the fifties, I'm sure the conservatories had tuba specialists, but even large state universities still really didn't. I was kind of a typical tuba player. And then in 1972 or 1974 Harvey Phillips had this first national tuba symposium.

Rinnert: I'm pretty sure that was '72.

Stanley: Okay. Anyway, I took a couple of students and went to that and really kind of got turned on to the possibilities of ensembles for tubas.

Rinnert: And that was about the same time that T.U.B.A. started to form?

Stanley: It was the same time. Yeah.

Rinnert: I still have the certificate from T.U.B.A. announcing that the chapter had started at Mansfield. I'm pretty sure it's 1972. Well, like you say, it's either '72 or '74.

Stanley: It was either one of those two years. I'm sure of that, yeah. At that point - and I did it about every four years - we hosted a regional symposium. Again, Mansfield's location was such that - it's different now - a lot of the kids just didn't have any exposure to professional musicians. They weren't in an area where there was a professional orchestra to hear. So, we brought like Harvey Philips and Sam Pilafian and Toby Hanks, people like that, in to augment what we were doing.

Rinnert: How long did you stay in that position?

Stanley: That position really didn't change from 1966 until 1970.

Rinnert: When did Dick [Talbot] come on the scene?

Stanley: He came the following year—1967 . So the percussion part went away at that point. And the department was growing by leaps and bounds at that point - both enrollment-wise and faculty-wise. I guess the baby-boomers from the World War II generation were getting into college at that point. The state legislature was very sympathetic to the state universities because of this burgeoning enrollment. For instance, the year that I came to Mansfield, in '66, there were six new faculty members there in one year. The following year there were another couple or three hired. So, up until

the mid-'70's the department was growing by leaps and bounds. I'm not real sure about the dates. The registrar would have that information. Probably, in the mid-'70's there were close to 300 music majors. And I think we had a maximum at one time of twenty-eight or twenty-nine faculty members.

Rinnert: That sounds right.

Stanley: So, I basically continued—with the exception of percussion—doing the same things that I had been hired to do until . . . Well, in '68-'69 Bert took a sabbatical, so I had the Wind Ensemble. That was just kind of in addition to what I was doing for that one year.

Rinnert: So you did Symphonic Band and Wind Ensemble?

Stanley: Yeah. And the schedule was such that you could do it. 1971 is when Bert retired from the Wind Ensemble and I became director of the Wind Ensemble. The school year and summers prior to that I took a leave of absence to work on a DMA at the University of Colorado. I guess that would have been the summer of '70, and then the '70-'71 school year, and the summer of '71 I was in Colorado.

Rinnert: Did they hire somebody to come in?

Stanley: Yes, they did. The guys name was Tom Main. He was a trombone player. At that time we didn't have a trombone teacher. We were basically looking for a low-brass person and it didn't have to be a tubaist at that point. So, Tom Main was hired. Dick Talbot did the Marching and Symphonic Bands when I was on leave. Tom Main basically did the studio work. Then when I came back Bert felt that was the time for him to step down from the Wind Ensemble, so that Dick just continued on with the Marching/Symphonic Band.

Rinnert: So, when you went on leave was when Dick took over the Marching/Symphonic Band - the Mountie Band?

Stanley: That's it. And he had worked with it, kind of as my assistant. We worked together, obviously, for a couple of years prior to that. So he was ready to do that and, I think, wanted to do it.

Rinnert: Then you took over the Wind Ensemble. And then you stayed pretty much in that position?

Stanley: Yeah. That really didn't change. When Steve [McEuen] came - which must have been in 1976 or somewhere thereabouts - then of course the trombone studio left me.

Rinnert: Did he take trombones and euphoniums?

Stanley: No. I kept the euphoniums. And I did that partly because of what was going on with T.U.B.A. at that time. The euphonium players didn't always appreciate that, but the idea was that, you know, tenor tuba. So, I kept the tubas, euphoniums, Wind Ensemble, and at that point we also got into starting tuba-euphonium class. For a long time, in the brass area, there was just trumpet, horn, trombone class.

Rinnert: When you say class, you mean the techniques class?

Stanley: For the music ed students - the techniques class. I also, from time to time, taught orchestration, conducting, instrumental methods - not the instrument classes, but the instrumental methods class.

Rinnert: I teach that now.

Stanley: Okay. I guess those were the three academic classes I taught.

Rinnert: But you didn't teach those every semester?

Stanley: No.

Rinnert: Those were just periodical courses?

Stanley: Yeah. And it often depended on what the new person we hired was doing, or a change in staff.

Rinnert: It does seem like every time someone leaves at a smaller school that everything gets rotated around.

Stanley: Yeah. And that's the way it should be, I think. Cover classes with the best expertise you can find.

Rinnert: So that stay that way until you left Mansfield? Which was 1991?

Stanley: Yeah 1991. The other thing I did of course, I was chair of the department a couple of times. Not successively, but.

Rinnert: But successfully?

Stanley: Well, depending on who you ask.

Rinnert: Do you remember what those years were?

Stanley: Well the first time I was chairman, because no one. . . I assume that must have been about the time John Baynes retired. No one was interested in being chair. At that time we had the union involved. There was that procedure, you know, a nomination from the department and a vote by the department with a stamp of approval from the administration. But no one was willing to run. Kelchner was president and he appointed me as chair.

Rinnert: And that's when Baynes moved into an assistant provost position?

Stanley: Right. And as I recall - I'd have to look at my records - I think I just did that for a couple of years to fill out John Baynes' term. At the end of that time we had a new faculty member Jim Keane, a string teacher. He was interested in running for chairman when that election came up and he became chairman at that time. The second time I was chairman I think might have been 1987 to 1990, or something like that. Close to the point of retirement.

Rinnert: Keane was never involved with the bands?

Stanley: No. He was a string guy, taught violin.

Rinnert: He didn't direct the orchestra either?

Stanley: No. He taught some music ed things and I think also some graduate courses.

Rinnert: I know he's a big name in music education. He wrote the text that a lot of people use with the history of music education in America. In fact, I'm using it for this study. So then after you left Mansfield in 1991 where did you go?

Stanley: Well, I stayed in Mansfield at that time.

Rinnert: Did you call that a retirement?

Stanley: Yeah, I officially retired. I had really not planned to retire that early. As you may know, the Legislature pass this thing called the mellow Bill. It was basically a financial incentive for older faculty members at the higher levels of the pay scale to get rid of them and be able to hire people coming in on a lower scale—to save money, in other words. The incentive was that if you were going to be age fifty-five by the end of 1991 and would have a total of 30 years experience they would give you an additional three years of teaching time plus would allow you to retire with full benefits. It really was an attractive offer.

Rinnert: I would imagine a bunch of people took it.

Stanley: Yes. That's when Dick Talbot retired. There were a number of people at Mansfield who retired at that time. I guess at that time, as I say, I certainly did not plan to retire but I thought I'm only 55 and I've always liked to play. In fact, I've often said that someday I should decide whether I want to be a band director or a tubaist. But I always liked to play, and I was doing some guest conducting, and I thought I could retire and still have some years left to do other things I enjoy doing. So that was the reason for early retirement. So I did stay in Mansfield for three years. I was obviously very disappointed that I was not replaced. That thought never entered my mind when I was making the decision to retire. I should've been smart enough, I guess, to figure that out. I just couldn't imagine that they wouldn't replace a band director position.

Rinnert: They truly didn't replace it at all.

Stanley: No, not the tuba nor the band.

Rinnert: Eventually, there was a replacement for the director of bands, but they eliminated the position. They went from however many faculty positions there were to one less.

Stanley: And as Dick left, I guess it was two less. They hired a part-time guy from Ithaca to do percussion, because Dick retired at the same time I did. They hired a half-time position. He basically taught percussion and the percussion ensemble. Steve took over the trombone and euphonium teaching.

Rinnert: And tuba?

Stanley: Yeah. I am sorry. Euphonium and tuba was what I meant to say. David Borsheim did the Wind Ensemble.

Rinnert: And if I recall, Joe Murphy took over the Mountie band, or a portion of that.

Stanley: I think that's correct. The symphonic band and marching band that Joe Murphy did, yes.

Rinnert: He kind of held that together for a while, until Adam [Brennan] came in.

Stanley: Yeah.

[Off the record break]

Rinnert: So you retired and David Borsheim did the wind ensemble for how long? Again this is after you left, so this may just be something you are right recollecting.

Stanley: I know he was still doing it when I left the town of Mansfield. So he would have been doing it at least two-and-a-half years.

Rinnert: Was there anyone between him and Adam Brennan?

Stanley: Well I thought Joe Murphy was in there.

Rinnert: In the Wind Ensemble?

Stanley: Yeah. I'm pretty sure things were not going well and a change was made before Adam was hired. I can't remember now exactly when Adam came. He's been there how long now?

Rinnert: Well, they just gave in his little 10-year mug, or whatever it was they gave him.

Stanley: So he came in 1996. Well, or 1995. Well, perhaps there wasn't any one in between. For some reason I had it in my head that Joe Murphy did it for a year or two.

Rinnert: That's information I can obviously get when I meet with Joe. And the Mountie Band went to Joe. Was there anybody else who did any of that?

Stanley: Before Dick retired, for medical reasons, he resigned from directing the Mountie Band. He had some health problems.

Rinnert: And from what I understand, Joe was doing some of that even then.

Stanley: Right. There was also a saxophonist before Joe Murphy -- there were two of them. Dan Neville and Mike Jacobson. And there was a tubaist in there also that got involved in the act, Jim. . . that name will come to me. I took a sabbatical in the 1984-85 school year. And at that time [referring to albums of programs] these albums will help me. At that time they did hire someone to replace me as band director and also as tuba teacher. Jim O'Dell. So that would have been the 84-85 school year. I was on sabbatical both semesters. So Jim O'Dell came that year to do the wind ensemble and to replace the studio work as well. Also, that was the same year that Dan Neville came to replace—he might've replaced Mike Jacobson as saxophonist. And Dan Neville stayed on as director of the marching in symphonic bands. That's coming back to me now, these dates

help [referring to albums]. So in 84 Dan Neville came to do the marching in symphonic bands. And then he stayed on because he was actually replacing a person who had left, rather than a sabbatical replacement. When Dan Neville left—I can't remember if Mike Jacobson replaced Dan Neville or if Dan Neville replaced Mike Jacobson. Okay, I think Dan Neville replaced Mike Jacobson because I see in 1989 that Joe Murphy is the saxophone guy. He would've been doing the marching and symphonic band at that time. So apparently fall of 84 I did the marching band with two graduate assistants, or I should say the two graduate assistants did the marching band with me kind of being a facilitator. Jay Stoltzfus and Jim Sheely were the two graduate assistants. They were both people with public school experience. So apparently that was the year that Dick Talbot quit doing the marching in symphonic bands, or at least the marching band. Well, marching in symphonic band because I did the symphonic band too that year. And then Neville came on in the fall of '85.

Rinnert: So let me change gears just a little bit to go backwards just a little. So then you left Mansfield in 1994 and came here to Susquehanna.

Stanley: Moved to Selinsgrove, yes. And I moved down here because at that time I was still playing in the Williamsport Symphony and in the Commonwealth brass quintet. In the Commonwealth brass quintet they're two guys from Susquehanna University, two guys from Bucknell, and myself. So I moved here primarily because it was just more convenient. After I moved down here -- and I didn't move down here knowing that was going to happen -- I was able to teach part-time at Susquehanna, because it's not a state school. When you retire from the state you can never again work for the state or you lose your retirement. So, for instance, I left Mansfield I could not take a job at Bloomsburg or Millersville. But a private school, of course you can do that. So I taught just a couple of afternoons a week at Susquehanna. I also spent a semester as sabbatical replacement for Bill Kenney at Bucknell, doing the band. Did that for a year. Interesting story. Has nothing to do with your study. Being a band director I saw the budget for the Bucknell band and I almost fainted because the budget for the Bucknell band was larger than the budget for the entire music department at Mansfield.

Rinnert: Were you ever involved with the jazz program at Mansfield?

Stanley: Not really. When Bert stopped doing the jazz band Dick Talbot took that over. And he did it, I believe, until Dan Neville came on board -- the saxophone guy. They were called the Esquires at that time, as you may know. And Dick did the Esquires for four or five years, I would guess.

Rinnert: And it seems like that's been the jazz program at Mansfield forever.

Stanley: Since I've been their.

Rinnert: From what I've researched it looks like it was Howard who brought what was then the Red and Black Serenaders into the department. It had been kind of a student run ensemble up until he included it and took it over as the director in 1938. But there had been a jazz band for a bunch of years before that. Let me ask this, what is your philosophy of instrumental music education? Meaning why is it important? What types of things should be taught? Was your philosophy impacted by your time at Mansfield University, or was it pretty much the same when you started as when you left?

Stanley: Well I'm sure it was influenced by people like Bert Francis and John Baynes especially. I really feel it's extremely important as an undergraduate to have worked with Donald McGinnis, who did the concert band at Ohio State, and Jack Evans, who did the marching band at Ohio State. Those are two people -- often you don't realize what a profound influence they have on you until 15 or 20 years after you're out of school. I guess I've always felt, primarily because of the influence of those people and reinforce with Bert Francis and John Baynes, the basic idea is that the instrument becomes a means. I've often made the analogy that because you can type a lot of words per minute doesn't mean you're a great writer. I've always felt that what ever instrumental playing skills you acquire is often a result of what you need to express internally. The idea is that that instrument is a means rather than an end. I also think that—and I think it's still true at Mansfield—the bread-and-butter programs are the music ed programs. Certainly when I was there music therapy had started and music merchandising, but the large majority of students were music education students. It seems to me the most important thing for those music education students is to develop a high level of musicianship, because that's what they're going to be teaching. I think it's awfully hard to teach something that you have an experienced your self. Again, you can teach the skill to play the instrument but to teach the art, it has to be something you have experienced, I think, to really teach it effectively and in a meaningful way. So I always felt with the ensembles -- same way with the symphonic band. I mean, obviously, those students had more limited abilities but that doesn't necessarily mean that they would not have a valid musical experience. They might just be playing different literature. But in terms of the expressiveness of the music that should not be a lower level. I don't know if that's philosophy or what you're looking for.

Rinnert: That's great.

Stanley: That was kind of my feeling with symphonic band and wind ensemble. Also the studio teaching—I always had a problem with competency-based

education. The idea that you would set a basic minimum that all students must attain. If you attain that if the end of your freshman year you don't need to take lessons anymore. It just seems to me that the whole idea is to become as good as you can be. If you can't be at that minimum level then probably we made a mistake in accepting you into the music program. Or, maybe you just goofed off. But the idea that there would be a top on how far you could go in for years. I just always had a problem with that.

Rinnert: All of the band directors at Mansfield since Cogswell have been involved in music ed and band. They've always taught techniques courses, conducting courses, instrumental methods, and been band directors. Do you think that's had a significant impact on future teachers?

Stanley: Yeah, in a positive way. Definitely. I mention that my first college job was at Kearney where I felt like I was pulled so many ways. At the same time I think you can go to the other extreme and become so specialized. A certain amount of diversification is good. For one thing you don't lose contact with the classroom. You see the students perhaps in a different light than you do in the ensemble—the opportunity to relate what you're doing in the ensemble with what's going on in classroom as well.

One of the things that I always did—I'm pretty sure Bert [Francis] did it, and I don't know if Adam [Brennan] does it or not—when we would have auditions for wind ensemble, I pretty much conducted those by myself. However, once I had heard everyone and come up with a tentative roster, and I would go to the flute teacher and say "this is how things look to me, and I'm thinking about having these two people playing first, these people playing second and alternating piccolo." Then I would go to Conrad Owens and say "this is the way the clarinet situation looked to me. How would you feel about so-and-so playing bass clarinet for semester?" With horns, I do that with Dave [Borsheim], "is this person to be good on first or what they be better off playing second, are they going through an embouchure change?" I really tried to, with the exception of low brass where I was the teacher, always consult the applied teacher. I think they appreciated that. Occasionally someone would say, like Conrad, "this person is really having a struggle with embouchure and I'd rather they not play bass clarinet right now." Or, rather they not play e-flat clarinet. And maybe John with the flute if they were doing something with the embouchure playing piccolo was not a good thing for them to do. Generally, he felt that they should all play piccolo, other things being equal. So there wasn't a piccolo player and then four flutes. It was two flutes and the second flutes alternated the piccolo part between those three players. And we did that with trumpets with Mike [Galloway]. It was helpful to me, and I think they appreciated it too. There was a feeling of really working together.

Rinnert: I still have some of those old audition sheets from Bert's days. It's kind of interesting to go back and look at those.

As the wind ensemble director, do you favor any particular instrumentation? Is your philosophy strict wind ensemble -- 1 on a part?

Stanley: No. My philosophy is that a wind ensemble is a small concert band. Partly because that's the way I grew up and that's the kind of sound that I have in my head. Also, again, most of those students are going to be music education students and they're going to go out and have public school bands, they're not going to have wind ensembles. They may eventually, but they're not going to start out that way. One of the frustrations going into the '80s, when enrollment started going down, was getting enough clarinets. I know that's kind of a dated philosophy, but I think of the clarinets as kind of the string section of the ensemble.

Rinnert: Me too. I put them across the front row.

Stanley: I've always felt that the ideal situation would be to have three first, four seconds, and four thirds. We didn't always have enough *capable* players to do that. I said once in a CBDNA meeting and Frank Battisti—boy I got a dirty look from him—I said, “To me the difference between a wind ensemble and a concert band is that the wind ensemble fits on one bus when you go on tour.” Frank didn't appreciate that.

Rinnert: I think that the approach that CBDNA has taken with the wind ensemble—and I don't necessarily agree or disagree, I just think it is an interesting approach—is that the literature dictates the instrumentation of the ensemble. Did you do literature that was outside of the symphonic band literature? Did you do literature that was truly meant for a chamber ensemble, where you had a smaller ensemble?

Stanley: Yes. A couple of times I did, and I thought they were nice programs. We might open with, say, a Gabrielli double-choir thing for the brass. And then do a couple of percussion ensemble things. Warren Benson, for example, wrote a lot of percussion ensembles. Things that could be played that didn't require a huge battery of instruments to make a nice percussion ensemble, where the five wind ensemble percussionists were enough. And then we would do a woodwind choir type of thing. Also, we did Strauss serenades, with basically an orchestral wind section, which is a true wind ensemble, I guess, with one on a part. We did Dvorak serenades, Mozart serenades, did the Stravinsky *Symphony of Wind Instruments*, and the *Concerto for Piano and Winds*. So, yeah, we did some of those kinds of things. I would say that those things have been the exception rather than the rule in terms of programming. I might mention

that those things were done almost exclusively during the spring semester, the non-touring semester.

Rinnert: Which would make sense if you're programming for your audience. When you started were you mostly doing works that were written for band, or were there a lot of transcriptions? Did that change over time?

Stanley: I think it changed because there were more quality original compositions to do as time went on. Although, we always did some transcriptions, especially overtures. I think some of those old overture transcriptions are just good. Those Verdi overtures and Puccini overtures, they just sound great with a band. If you were to compile lists, you would find that there were fewer transcriptions done in 1989 than there were in 1970. That would be because of the amount of really great literature. That was available. I also tried to repeat things. I shouldn't say "tried to repeat things." I repeated things without apology. I've been on some committees for CBDNA and one of them was on programming. I think as a profession band directors have failed to develop an audience for literature. It would be nice if we could get to a point where people would go to a concert because, "Ah! They're doing the Holst *Suite*! I love that piece. I want to hear it." Just like they say, "Ah! I love Tchaikovsky's *Fourth [Symphony]*. I'm going to go hear that concert." Not necessarily because some group is playing it, but because of the music. So, I would repeat pieces for that reason, also from the standpoint that the personnel changed. There were different kids in the band in 1980 than there were in 1976.

Rinnert: Did you have pieces that you considered Don Stanley anthems?

Stanley: Yeah, I do. And some of them are transcriptions, just because they're such great transcriptions. Certainly the Holst *Suites*, and Vaughn Williams. Some of the Alfred Reed pieces I think are just great pieces of music and are just as valid today as they were the day they were written.

Rinnert: I used to work with a guy who would have done *Universal Judgment* every year if he could have. It was just his favorite piece.

Stanley: Again, the kids in the groups were going to be going out and teaching. And they probably weren't going to have wind ensembles. At the end of each year the students got a repertoire sheet—I've still got a packet of those. These included the composers, the pieces, the publishers, and the prices. So, at the end of four years they had really played a lot of literature.

Rinnert: So that was an end of the year thing. I have some of those sheets and I didn't know what they were. I almost thought they were a beginning-of-the-year list identifying the pieces you were going to be purchasing.

Stanley: No, that was done at the end of the year for the music education students. That included pieces that we did not necessarily perform. The pieces might have been intercollegiate band repertoire that we had rehearsed before our kids went to the festival. It might have been music that we played for the open band rehearsals. I don't know if they still do that. Does Adam [Brennan] or someone invite high school students who have been selected for district and regional bands?

Rinnert: No one has been doing that.

Stanley: I don't know if he even knows about that. I don't even know if it's a valid thing to do anymore. Bert [Francis] had started that and I did it. We sent a letter to every high school band director in the district say that on Saturday, January tenth, from 9:30 to 12:30 there will be an open rehearsal of the district band music.

Rinnert: That's a great idea. It exposes those students to the music they need to learn; it exposes the music education students to the repertoire that is probably standard literature.

Stanley: And it's not a bad recruitment device. A lot of the kids who go to school in Canton or Troy or Mansfield—they may only have their part; they're never going to hear the whole piece. The idea was that it would help them prepare their part if they could hear the entire piece.

Rinnert: Adam does a very good job of exposing the college students to standard literature. He does it in performance. He also hosts a conducting symposium. He uses the wind ensemble for that. He has a list of standard literature that incoming conductors can choose from for the one-day symposium. *Variations on a Korean Folk Song* is always on there. The Holst suites are always on there. Just the real standards. So, every year the wind ensemble is going to spend one day performing those pieces with clinic conductors. It seems like a good way to expose those students to all of that literature. In the Symphonic Band we do a student conductor's concert. They get exposed to a handful of standard high school literature through that. And, of course, in that ensemble, they're getting exposed to more high school level music anyway—performed at a very high level. We do a lot of Francis McBeth, a lot of things like the Holst suites, that type of thing. Because I have sometimes as many as six conductors on the student conductors' concert, they don't have a lot of time to prepare. We essentially have six weeks to prepare the concert. I'm going to do a couple of pieces and each conductor is going to do one piece. Each

student gets on the podium about once a week for twenty to thirty minutes. They have to put a piece together. For most of them this is the first time they've done that type of thing. So, they're doing grad three to three-and-a-half level literature. For those music education students—which that ensemble is full of—they're getting exposed to a lot of useful repertoire. A lot of the kids in the Symphonic Band are also in the Wind Ensemble. They come in to play secondary instruments.

Stanley: Do they still have the Methods Band?

Rinnert: I do that also. Methods Band is being reorganized to be more useful to the music education majors and will include a Methods Orchestra. Methods Band and Varsity Band were not the same thing?

Stanley: They were not. The idea for Methods band was to acquaint students with some elementary and junior high literature, give them some playing time on the instruments, and give them some conducting experience. The students actually conducted that group, under the supervision of a faculty member.

Rinnert: Methods Band is not going to be a performing ensemble—that won't be its primary objective—but they will do a performance at the end of each term to encourage practicing. It meets on Friday afternoons, so the last Friday will be our performance.

Stanley: John Baynes always called that "Friday Wind Ensemble."

Rinnert: It has had many creative names. It's turning into Band Clinic and Orchestra Clinic. The students were calling it Flunky Band. When I came in and people kept coming up to me and asking about Flunky Band, I said, "I don't want to be a part of anything called Flunky Band. And you shouldn't want to either. So, let's change it and make it something good." Instead of something the students dread every Friday afternoon—still the same emphasis and educational experience—but let's turn it into something students would be proud to go to and would then get something out of. So, that's what we've done with that. You mentioned the Intercollegiate Band. You were, of course, closely involved with that and even hosted it once.

Stanley: Right. I think it was 1975. I guess I inherited the job of Auditions Chairman from Bert. It was no big deal except that someone had to do it.

Rinnert: I think that ensemble is a good thing for students.

Stanley: Yeah. For our Mansfield students I always felt that the more conductors they could observe, the more teaching techniques they would have at their command.

Rinnert: Do you do any composing?

Stanley: No. I've arranged a couple of things. Actually, I did more arranging when I was working with the marching band than when I was with the wind ensemble. In graduate school I took a class called "Band Arranging" from Charlie Minelli, who was my supervisor for my graduate assistantship. I've never forgiven him for that because he made us write a piece of music. I thought we were just going to arrange and he made us write a piece. The title of the course was "Music 308" and that's what I called the piece for band.

Rinnert: Never performed?

Stanley: Well, it was performed there, at the end of the course. It was well-arranged and well-scored.

Rinnert: We all have those pieces in our closets. How about commissioning work?

Stanley: Yeah. Art Frackenpohl wrote a piece for us called the *Mansfield Overture*. Elliott DelBorgo wrote "Double Concerto," or something like that. Another composer, known more as an arranger—his name will come to me. Those three may be the only three.

Rinnert: Would his name be in these [referring to Stanley's scrap books]?

Stanley: Yes, it should be. Ah, Ted Rounds did the wind ensemble. That was the percussion guy when Dick Talbot retired. I forgot that. He did it that spring semester. I retired in December of 1991 and that spring semester of 1992 Ted did it and taught percussion. The following year is when Dave [Borsheim] took over. Oh, I'd forgotten that we had Samuel Adler there. It wasn't a commissioned work.

Rinnert: As you're flipping through these books let me ask you an unrelated question. What was your philosophy regarding marching band? What purpose did it serve for the university, for the students? Artistically?

Stanley: I really do think it's important to the institution that sponsors it, whether it be a high school or college, obviously at athletic events like football games. Often it's carried over into a pep band kind of thing—a "stadium band," as some people called them. I guess if I can use that "means and end" business again, as long as it doesn't become and end in itself, especially with competition. I don't think that's much of a problem with

college and university bands. Certainly, it can be a recruitment device. I think there are lots of students who enjoy that type of band. If you don't have one, they're going to be disappointed and maybe not come. The band can certainly boost spirit in the school and provides community service in terms of outdoor events and parades. I think it's important for those reasons. I'm concerned with bands in general, although marching bands are an example of this. I'm concerned about the lack of woodwinds in lots of marching bands, with the drum corps influence and that sort of thing.

Rinnert: I think we're starting to see that as a problem at the college level also, as well as the competition thing. I think, in many ways, that college marching bands have been more influenced by high school bands than vice versa when it comes to instrumentation, literature, and style of show writing. Less than twenty years ago many college bands still did a new show each game, like I'm sure it was when you were doing the marching band at Mansfield. We do one show now. I would say most college bands do less than three shows each year now. You can see the drum corps influence. There is an emphasis that is put on that element of perfection and intricacy in movement, rather than the emphasis that used to be put on pageantry. As numbers have fallen in college bands, college band directors have looked at ways to attract incoming freshmen. There is such a difference between the current high school band experience and the old college band experience. These kids are coming from these drum-corps-style programs where they rehearse 300 days each year and everything is perfect. They get to the college band where everything is about school spirit and that type of thing. It's a completely different vibe, and students have decided not to be a part of it. They can go do drum corps during the summer and not play in the college band. So, college band directors, in an effort to attract those students back to the college band, have had to take that same approach to the marching band. I've seen it develop over the past decade at every school I've been involved with.

Stanley: That's a good example of where I talk about it not become an end unto itself, where the drill and the physical movements become more important than the musical elements, or at least equally important. And the idea that you spend two months, or more, basically playing the same music—that has to have an effect on sight-reading ability and things like that.

Rinnert: And the slogan that you hear used now in some situations is the "sport of the arts." So that seems to be the approach now. For the student who isn't an athlete and doesn't want to be a part of athletic programs, they can still get the same life lessons they would get out of an athletic program—lessons in teamwork and all those things. Which I guess for many years were reasons we used to advocate our music programs. But now that has become the most important part of participation—the competition and the

quest for perfection. Of course, we were always trying to achieve that before, but now that's become the emphasis rather than the musical experience.

Stanley: Frankly, I think that much of the fault for that can be laid at the feet of music educators. The idea that we would think of justifying music for nonmusical reasons. Granted, those are side effects which are good. But let's talk about the things that music can do that other things can't do. You can learn teamwork and be in a play, or be on an athletic team. Why should I sit down and practice lip slurs to learn teamwork. Often, in our training we are not exposed to talking about music in an aesthetic sense. We lack the ability to communicate that aspect of music. If we can't justify it for those reasons we're always going to be in trouble.

Bob Lowden! It just came to me. [in reference to the band arranger mentioned earlier who wrote for the Mansfield bands]

Rinnert: I'll fill that in. I know that the marching band did a couple of trips to England with Talbot. What other major events or performances went on while you were at Mansfield?

Stanley: I guess the major events would be the invitations to perform at regional music conferences. I may have had a different feeling and philosophy about those things. We certainly got many invitations. David Dick was the choral director at that time and he and I were very good friends. We were very compatible colleagues, although we didn't agree on everything. He took the choir to Rome once and that was a big thing. Maybe it's a little easier to do with choral groups in that you basically have just four parts to deal with. I never felt it was right to take a group somewhere on the basis of their ability to pay their own way. I know, for instance, when he went to Rome there were kids who were members of the choir who couldn't go because they just couldn't afford it. There's a high school nearby that just recently went down to Washington D.C. for the national celebration of the Fourth of July, to be in that parade. They made a big deal out of their being selected, but one of the reasons they were selected was that they could afford to pay their own way. It seems to me that if the group is really needed for the event, we would love to go—send us the tickets.

Rinnert: Certainly getting invited to play at a regional CBDNA or MENC conference would be much different than getting invited to play at Hershey Park.

Stanley: Oh, yes! And it is not terribly expensive to go to those things. I just remember a lot of these events in New York [City] that were organized by travel agents. You're the big winner, send us your money. So, we did not

participate in any “foreign trips” or west coast tours or anything like that, simply because I didn’t want to select personnel on the basis of their financial ability.

Rinnert: Which is still an issue. Adam and I think along the same lines as you. There are trips we have considered and trips we will consider in the future. I took a high school band to Dublin [Ireland] for the St. Patrick’s Day Parade in 2000. While it was something that I’m sure we were invited to based on our ability to pay to go, we gave kids ample opportunities to raise the money so that any kid in the band could go. It was a lot of money—more than \$1500 per student. We were gone for like ten days, so it was a pretty good bargain. It was—musically even—an outstanding trip. I’ve taken high school band to Disney World too, which is fun and a great recruiting tool, but there’s no prestigious invitation involved.

Stanley: Well, I think it’s even a little bit different with a public school band in the terms if the financial part of it. Often, communities will want to help support the local school. With a college or university I don’t think you have that kind of local support. Not that they are not interested, but they don’t have that personal connection—my son or daughter or my neighbor down the street is in that group.

Rinnert: Now, you have brought in guest conductors. I’ve seen pictures of Vaclav Nelhybel and Arnold Gabriel.

Stanley: Right. We also had Karel Husa a couple of times.

Rinnert: That’s who it was, not Nelhybel. It was Husa.

Stanley: Probably so. Nelhybel did the intercollegiate band a couple of times. One of the times Husa came it was the spring semester, right after Poland had become free of the Soviet domination. He just had great stories to tell. He had just been over in Poland and had conducted the Warsaw Philharmonic. We were doing *Music for Prague* of his.

Rinnert: I have some correspondence that you did with him. I thought it was interesting that it seems that either you had pulled money out of your pocket to pay for him to come to Mansfield, or money from the university had been deposited into an account from which you wrote a personal check—wither way, you had sent him a personal check for coming. He returned it with a note saying, “I just really enjoyed being there and I don’t want you to have to take money out of your pocket for me to be there.” I thought that was an interesting thing that he would do that and send that check back.

Stanley: He was just a prince of a guy. I know this isn't any different now, but we just never had any money for anything. I never really resented it, though, because I always felt like I was very well paid. Part of that was my generation where you started out teaching at \$4,000 a year and wind up making over \$50,000. I always felt like I was well-remunerated. Ed Gobrcht and I were good friends—he followed Walter Beeler as the band director at Ithaca—that's a pretty prestigious school and he didn't make anywhere near the money I made teaching at a school like that. So, I never resented taking money out of my own pocket for the tuba festivals or the guest conductors. He really made a big impression on our kids. He said, "You are so fortunate." He said that when he had done this piece a week or so earlier with the Warsaw Phil that there was one marimba on Poland. Here at little old Mansfield we've got this whole array of percussion instruments that our kids had taken for granted. He's such a sincere guy. It didn't just bounce off the kids; they were entranced by him. So, we had him a couple of times. Samuel Adler was there and Gabriel. I just had real misgivings about inviting George Howard back. When I first got into the ABA, which was in 1981, he was still alive and in fairly good health at that time. He came up and congratulated me and he said, "Now I know you'll want to invite me back to conduct." Well, I had heard too many stories that I knew were true about him, as a musician and as a person, that I just didn't feel like I wanted to do that. I may have been stupid to do that because, perhaps, the school would have inherited some things from him that he wound up giving to Ithaca. I may have made a mistake in doing that. I don't know. I didn't invite him back. I just knew too many people who knew him as a conductor—had played under him in the Air Force Band—who claimed that he was not necessarily a real nice person.

Rinnert: That's interesting.

Stanley: Let's go back to the Bob Lowden story—that's funny. I did a lot of judging with Bob Lowden. We both worked for a group called "Music in the Parks," which when I started working for them was a good group. I really liked working with them. They got really commercial the longer they went on. Anyway, he and I would often be judging together. There would be students of mine who would be interested in going to some of these festivals and hearing different bands. They were kids who were really gung-ho about their education. One of the kid's names was Tom Lawler, a clarinetist. He got to talking with Bob Lowden, and Tom was in Phi Mu Alpha. He said, "How much would you charge to write a piece for our wind ensemble?" The idea was that Phi Mu Alpha would sponsor it. Bob said, "Oh, I'll write you a piece." He did charge a thing and two weeks later we had the piece in our hands. He's a great arranger. He's not necessarily a profound composer, but he's a good composer. That was another thing we did. I don't know if this still goes on or not. Up in

Corning, New York, the Corning/Elmira Music Education Association would sponsor a reading session.

Rinnert: They still do.

Stanley: Good. We would kind of be the reading band for that group. That gave our kids exposure to a lot of literature.

Rinnert: Now they do a conductors' ensemble. Mansfield is not involved in it now. A lot of our student teachers go to it because they are student teaching up in that area. Were Kappa Kappa Psi and Tau Beta Sigma going on when you came to Mansfield.

Stanley: No. That's an interesting story too. I was a member in college, at Ohio State and at Ohio University. In conjunction with their national convention they sponsor a national intercollegiate band. We had two students who applied for that. It was at Oklahoma State University in Stillwater. I and those two students drove my 1966 Chrysler Newport out to Stillwater. They were not members but they really got wrapped up with Kappa Kappa Psi out there. They enjoyed the band. I don't remember who the conductor was. I wound up being elected to a national office position. Every two years you moved up an office, so eventually in 1979 I became the national president. Because of my association with the group, I could see the potential for the organization at Mansfield. We had a Phi Mu Alpha chapter, of course, when I went to Mansfield. The band program was really strong. So, those kids came back and they were all gung-ho about starting a chapter. SO, we started a chapter. The first year it was called the Delta Sigma Band Club. That's the way you got a chapter started. You went through a year of having a club. If things went well and you were successful then you got installed as a chapter. That probably would have been 1968 or 69 when the chapter started.

Rinnert: That's interesting that you started it, but I guess you were doing the marching band at that time.

Stanley: Yeah.

Rinnert: Well that makes sense. I think that at many schools those organizations are usually more associated with marching band programs.

Stanley: That was always a frustration to me, but there are always more things for them to do with the marching band program. It will probably always be that way. The thing that I tried to stress with the local chapter—and I guess when I was national president too—was that it is not just what you do physically in terms of carrying props around and moving chairs and stands, it's your leadership role in the program. Whether it's the marching

band or the wind ensemble or the symphonic band, you could do so much in terms of setting the standard. You're right. In terms of visible activity, the marching band is always going to provide more opportunities for them.

Rinnert: Since we're talking students, can you recall students who have gone on to have musical careers?

Stanley: Yes. A lot of them will be on that wall in the office [the Alumni Honor Roll]. I'm probably going to be influenced a little bit by my studio work, as well as wind ensemble. I can think of Judy Saxton, who now teaches trumpet at Wichita State University, and played with the Hong Kong Philharmonic for a while. Those are the kinds of things that are so rewarding too. She was so grateful. One of the things I started with the wind ensemble was when we would schedule our tours in the fall, I would try to schedule things so that we would have a free morning in the New York or Philadelphia area. I knew that on Thursday mornings the New York Philharmonic had open rehearsals. So, for instance, we would play a Wednesday night concert some where in New Jersey, and then schedule a Thursday afternoon concert in New Jersey so that Thursday morning we would get on the busses and go to Lincoln Center. Whenever I see Judy Saxton—and I haven't seen her for a long time—she always thanks me. She always says, "I'll never forget getting to hear Phil Smith." We were talking about that earlier, the kids being exposed to professional playing. I think that had such a profound impact on her. She's very talented and smart and worked hard, but she also had that exposure. We weren't able to do that every year, but I tried to work it out so that every two or three years the kids would have that experience. We did it with the Philadelphia orchestra too when we were down in that area. It was nice because it also gave them a morning off. One other thing I started—when Bert Francis started touring with the wind ensemble they went in private cars. They had no money for a bus. He would say that, as he thought back upon it, it could have been a nightmare. Eventually, it got to the point where they went out overnight and they would stay in hotels. They would go out two days in the fall and two days in the spring—toured both semesters. When I took over the wind ensemble that was still happening. By that time we had busses; we weren't going in private cars anymore. It was still a two-day tour. At that time Mansfield, like most of the state schools, was very regional. Most of the kids going to Mansfield were from towns like Williamsport or Coudersport or Troy.

Rinnert: Sounds like about a seventy-five mile radius?

Stanley: Exactly. As the scope of our recruitment became larger, it made sense to me that we should tour once, for three days, so that we could get further away from Mansfield. So that was one change I made with tours. And that also worked out because the choir wanted to do that too, so the wind

ensemble went in the fall and the choir in the spring. The fall was a good time to tour because most high schools were finishing up marching band at that point and they were happy to have something come in to move them into the concert season. Now, how did I get off on that?

Rinnert: Well, we were talking about students.

Stanley: Ah, yes.

Rinnert: I know, for instance, Rick Good.

Stanley: Right. He's at Auburn.

Rinnert: Was he in your studio?

Stanley: Yes. Also, right before Steve came was Mark Hartman, who's the trombone guy up at Potsdam. He's become a very important person in the trombone world. He hosted the international trombone workshop a few years ago. I should probably start looking at some programs to remind myself of some names.

Rinnert: Here's a side question for you as you look through those. Did the *Cadenza* exist at Mansfield when you came?

Stanley: I started that.

Rinnert: You did? Okay. There was a publication back in the 1920s and 30s called *The Cadence*, which was a music ed quarterly.

Stanley: Wow, I didn't start that.

Rinnert: I didn't know if that had been a continuous thing that became the *Cadenza* later. I haven't yet ascertained when that publication ended. Just seemed to be a close similarity between the two titles.

Stanley: John Baynes could probably give you some good information on that. I don't remember in my time at Mansfield of there ever being a *Cadence*, or any kind of alumni thing prior to the *Cadenza*.

Rinnert: So, how far back does the *Cadenza* go?

Stanley: Somewhere around the early 1980s; maybe right around 1980. The idea came up as a way of communicating with alumni. There's so much bad press that goes on about the state schools—they're going to close and things are terrible and they don't have any money. That's true, but it doesn't mean things are terrible. The idea was to keep in touch with

alumni and let them know all the good things that were happening. The *Cadenza* was started with the idea that we would ask faculty members to write a little note about their ensembles, or any news like articles that had been published.

Rinnert: You started that as department chair?

Stanley: Right. Basically, the secretary would type these things up. We had someone make a real nice “Cadenza” with calligraphy and we would cut that out each time and paste it on the new one the next time; that was the way we published that before the days of desktop publishing.

Rinnert: I've seen some of those.

Stanley: We also published the dates of recitals and information about new faculty members.

[referring to scrapbooks] I just saw in here “Karl Shultz.” He's kind of famous. He's in the Naval Academy Band as a euphonium player.

Rinnert: You did tour with student soloists.

Stanley: Always had student soloists. That was an invitational thing. I would ask students if they were interested in doing a solo with the wind ensemble that particular semester. First of all, check with their major applied teacher to make sure it was alright with them. Then they would let me know and suggest literature. On tours I would have at least two, and sometimes three soloists. We always had two programs that we could play on tour. We had an afternoon, or assembly, program, and then a more formal evening program. I also started the idea of having two concerts a semester. Bert would only do one, but he would prepare more music than was necessary for one concert. I think thing only get better up to a point, and then you have to get close to the concert to have improvement. We started out doing a pops concert in the fall, like in October. We would prepare the lighter things we were going to take on tour. We would be working on the other pieces too, but they would be played on the concert after the tour. Then in the spring we did two unrelated programs; usually one in late-February, and then one at the end of the semester. I think Adam is doing more with faculty soloists.

Rinnert: Not since I've been there.

Stanley: Oh, maybe not then.

Rinnert: He probably has, at some point. There are some amazing faculty performers. Joe Murphy plays with an amazing saxophone sound.

Stanley: The other thing he's doing, like some other schools, is the "prism" concert. I think that's a good idea. We did something like that as a Gershwin concert with the wind ensemble, and a couple of pianists, and the choir. The idea, like it is now, is that people come to hear the music rather than the groups. I came up with the Alumni Honor Roll also. There are some really outstanding people there.

Rinnert: Sure. You can go right back to the first name on the list.

Stanley: Right. Jim Dunlop. I think at a lot of schools that everyone gets so wrapped up in their own little world that they think that everything is so insignificant to what they're doing. They don't always realize the significance of what they're doing.

Rinnert: Or they get so egocentric that they think that "there was nothing going on at Mansfield before I got here."

Stanley: Yeah, yeah. That's true. I'm kind of embarrassed because looking at all of these programs reminds me of all the professional tuba and euphonium soloists we had. That was always in relation to the tuba symposium that we had.

Rinnert: Don't be embarrassed with me. I think it's great. A young Sam Pilafian.

Stanley: It's too bad that we didn't do more with clarinetists or flutists. I made it clear to the faculty that any time they wanted to bring a guest clinician in we would be more than happy to accompany them, if they wanted to do that. Most of them didn't.

Rinnert: Well, let me kind of close with this question. Is there anything we haven't covered that you would like to include?

Stanley: Boy, I don't know. We've covered a lot of stuff. Especially in this last half hour we've covered some things that I probably wouldn't have thought of except that your questions made me think along those lines.

Rinnert: If everyone would have kept scrapbooks like yours, it would have made my job a lot easier.

Stanley: One of the reasons I did this is that I can remember Bert saying, when I had the first wind ensemble reunion in 1978, that he was so mad that he hadn't kept good records. He didn't know—and who would have known at that time—what he was starting. He was such a humble person that he would have never thought of the significance of what he was doing.

Rinnert: Do you know how close he was with Fennell?

Stanley: It's hard to know with Bert because, again, he was such a humble person that he would never talk about himself that much.

Rinnert: Arguably, the second wind ensemble [after Fennell's model] was at Mansfield, just shortly after Fennell started his group at Eastman.

Stanley: I'm sure they knew each other. ABA is a very social organization. This isn't meant as a criticism of the group, but I don't think they accomplish a whole lot for the band or music in general.

Rinnert: I wish he was still around for me to have this same conversation with him.

Stanley: I never heard him play any instrument. The problem at that time was that he taught so many instruments that there was no way he could keep up on all of them. He had a Haynes flute, a Buffet clarinet, he didn't have just student-line instruments. He would talk about his days at Northwestern when Glenn Cliff Bainum was the band director there. I would get him to talk about the days of the national high school band competition because I was fascinated with it. He took over for Bill Revelli at Hobart, Indiana. He said that every Saturday morning during the school year they would load the kids on a school bus and they'd go into Chicago and take private lessons from people from the Chicago Symphony. He said that was why the band was so good.

Rinnert: I've heard an old recording of Revelli's Hobart band and it sounds like a professional ensemble.

Stanley: Like I said, he was a very humble person. He seldom talked about himself. We talk about his association to Fennell, but he was never a name-dropper type of guy. I'm sure through ABA they knew each other. There was that mutual respect that they had for each other. As he was not able to travel as much, he resigned from ABA, because he felt like he couldn't participate anymore.

Rinnert: Did they accept it?

Stanley: Yeah, they did. It's very rare for someone to do that. He was that kind of guy. If he could contribute and help the group then he felt he shouldn't be a part of it. He didn't look at it as an honor for himself or something he could brag about. "I'm a part of that group and I should be making a contribution, and I can't. So, I'm going to resign." It wasn't done out of anger against the group. That was just the way his conscience was. He was a neat person.

Rinnert: Well, this has been great. I've gotten a ton of stuff out of this. Certainly, if you come up with other things feel free to call me. We can always do this again.

APPENDIX N

TRANSCRIPT: RICHARD TALBOT AND NATHAN RINNERT

Interview with Richard Talbot at his home in Mansfield, Pennsylvania
Interviewed by Nathan Rinnert
July 8, 2005

Rinnert: Today is the 8th of July, 2005. Why don't you start with a brief bio. Where were you before Mansfield? Where were you born?

Talbot: I was born in Iowa—Marshalltown, Iowa. It's a good band town. It had a lot of band influence. We had a local municipal band. I'm sure you've heard of the Iowa band law that any municipality in the state of Iowa has the right to tax so many mills to support the local band. Marshalltown was one of the towns that did this. We had a municipal band of about forty, fifty pieces. And you were actually paid to be in the band. The high school students every year could audition to be in that band. As you were selected for it you would start at the bottom step pay level—maybe you got \$2 per rehearsal and \$3 per concert. You would eventually work your way up to where you were one of the senior members and it really worked out very well. We did a concert every week. We had rehearsals twice a week and we had two concerts a week, one on Wednesday night and one on Sunday afternoon. If you wanted to be in it you just made that commitment. We also had parades, like the Memorial Day Parade, that we would march in. The town bought uniforms for the band. So, it gave you an opportunity to play not only in the public school band situation, but also in a semi-professional situation.

Rinnert: So, is that where you learned to play?

Talbot: No, actually I started drumming taking lessons. The first lesson was when I was about four or five years old. The teacher told my dad, "When he can learn to roll, I'll give him lessons." He showed me how to roll and gave me a pair of drumsticks. I went home and came back about three weeks later, rolled for him and started taking drum lessons. That went on for the rest of my life. I'm still practicing rolls.

Rinnert: So, then you left Iowa?

Talbot: I left Iowa and went into the Navy—went to the Navy school of music as a percussionist. I did funeral duty at Arlington Cemetery as the drummer who plays the cadence for the caisson pulling the body to the grave site. When I graduated from the Navy school of music I was the honor man of my graduating class. We developed a full unit band there at the school and we shipped out to the Sixth Fleet. We performed all kinds of jobs. We played at USOs. We did concerts all throughout the Mediterranean area. We played for all kinds of official functions, a lot of banquet jobs for officials—kings and queens and presidents. Whenever we were in port,

the band was usually working. So we had an open gangway for day jobs, but we couldn't take leave. In eighteen months I didn't get a leave from that ship. You were on call twenty-four hours a day. It was amazing how fast some of those calls came through. Then we came back to the States and I was with the Navy band in New Orleans. I did a lot of work on the side down there because they had a lot of trouble finding drummers for the big shows. Sight-reading was one of the things that all my teachers had really pounded into my head. It has paid off. Then from there I went back to Iowa to the music store where I used to work. From that I went to the Iowa State Teachers College. I always thought I'd be in a big band when I came back from the Navy. But when I got out of the Navy there were no big bands. The Beatles craze had taken over, and this type of thing, so there were very few opportunities for big band playing.

Rinnert: The Iowa State Teachers College became?

Talbot: It became Iowa State College, then the University of Northern Iowa. It has a large music department. When I was there it had a music department about the size of Mansfield now—around 300 music majors. It has grown into a big school now. Then, from there, I started teaching. Taught at [Beaman-Conrad] Iowa for six-and-a-half years. Then went to Marshalltown, Iowa and taught for another three years. Then I had a choice of four or five different colleges or universities. We went to different schools to look around. Came to Mansfield and spent some time, and decided this was the size school and the type of town we wanted to live in. So, we moved here. We thought, at first, we would only stay two or three years, then move to a bigger situation. We thought that this was such a great place to raise a family that we thought, "Well, this is it."

Rinnert: So, what was your position and title when you came to Mansfield?

Talbot: I came here as an assistant professor, and I was the assistant band director with the marching band and the symphonic band. I was charged with developing the Esquires into a curricular program, bringing it onto a regular university schedule. When I first came here we had to rehearse on Sunday nights, and that was it.

Rinnert: The Esquires?

Talbot: Yes. We changed the Esquires from a dance band to a concert ensemble. We did some dance work, but it was strictly here at the university. We were budgeted by the student government, as such we had two dances each year we had to play. One was the Homecoming Ball, and the other was the Spring Formal. Every once in a while we would have a Christmas or Snowball Formal, or something like that, that we would play for. The rest of it was concert type material.

Rinnert: Who hired you?

Talbot: It was the Board of Trustees. They actually offered me the job over the phone and I wouldn't accept it; I wanted to come out and see it.

Rinnert: How did they know about you?

Talbot: Through the Lutton Agency. The Lutton Agency was the largest placement service in the country for music. At that period in time it was virtually impossible to get into a university job if you didn't go through the Lutton Agency. They wouldn't even look at you. Lutton was a clearinghouse. They would peruse everything and check up on people. That's where the jobs came from. So, that's how we got here. I was also teaching at the University of Iowa in the summer times, teaching some music ed programs and percussion. By virtue of that I got into the doctoral program in music ed.

Rinnert: So, the year that you came to Mansfield was?

Talbot: 1967.

Rinnert: And the year that you left Mansfield was?

Talbot: 1991.

Rinnert: Over the course of that time, did your position change?

Talbot: Absolutely. In fact, my first two years at Mansfield I taught. . . well, let me get this straight. I started the Varsity Band, which was an organization of students who wanted to play musical instruments—anyone on campus—but they did not want to go through the audition situation with the Wind Ensemble or the Symphonic Band.

Rinnert: So, that's when the third band started?

Talbot: That's when the third band started. It was also made up of students from the methods classes. Say a trumpet player was in the woodwind class, then they could come into the Varsity Band on a woodwind instrument.

Rinnert: There was no Methods Band?

Talbot: No, there wasn't. I just felt that this would be a good situation for them—to actually learn some teaching techniques in a band situation, and we also did full-fledged concerts each semester with the Varsity Band, as well as the Symphonic Band. Besides that, I taught clarinet class. I also taught

Instrumental Music Methods III—Teaching Music in the Public Schools. I taught all the percussion, the percussion ensemble, percussion lessons, and the jazz ensemble.

Rinnert: Did it lose the “Esquires” name at that time?

Talbot: Yes. We just called it the Mansfield State College Jazz Ensemble. Off the top of my head I can’t think of anything else I taught at that time. That was more than enough. We were not unionized at the time. When the union came in it made it a whole different ball game. You were not supposed to teach more than a twelve teaching hour load. If you did, you had to be paid overtime. Or, if you taught, say, fourteen hours in the fall semester, then they had to cut you back to ten hours in the spring semester to equal it out. In the situation we had here there was no way that could be done in the music department. I think for years I taught an approximately sixteen hour load each semester.

Rinnert: That’s a lot of overtime pay.

Talbot: It’s a big headache, I can tell you that. I also taught marching band techniques as a graduate course. It’s a zoo now. When I was with the marching band here we had marching band every Monday, Wednesday, and Friday, and Saturday morning. It was from four to six on Monday, Wednesday and Friday. On Saturday morning it was before the game to warm up and run through the show. Parents could also come in and watch our rehearsals on Saturday mornings. That was a good recruiting situation too.

Rinnert: You didn’t do the jazz ensemble all through your time at Mansfield?

Talbot: No. I had a minor stroke and the doctor told me I needed to get out from underneath the pressure and lead a normal life, or I’d be pushing up daisies within two years. So, I asked to be relieved of that.

Rinnert: Do you recall who took that?

Talbot: The first person to take it was a saxophonist. He had it for a short time. He left the university and it was two weeks before the Spring Tour and I got the band back. Come to find out that no arrangements had been made for the tour. So, we ended up doing a special type of concert and we brought in Moe Snyder, the Getzen clinician, as guest trombonist. He had played trombone with Doc Seversinsen and they were a New York City band. He also played trombone with the American Symphony there. He and a fine saxophonist from Binghamton were the featured stars of our jazz concert. We started doing things like that. It was really great when that kind of personnel would come in.

Rinnert: After you came in 1967 the marching band and symphonic band became one unit—symphonic band taking the place of marching band following the end of the football season. Had it been that way before you came to Mansfield?

Talbot: No. Well, to a degree it had. I kind of developed the program with the Mountie Band as a separate unit. The kids who made the wind ensemble weren't in the marching band. There was a requirement that they had to have one semester of marching band for music ed students. I felt that if the marching band was really going to represent the university and the music department the way it should, we had to develop a program that had, as our motto said, the pride, spirit, and excellence of an individual unit. Not an off-shoot of one of the other units. That's when the marching band really developed into a solid program. We did not have Symphonic Band rehearsals during that time because of the amount of time we were putting into the marching band—six hours a week. When you started to figure out the time students were putting into the course, by the end of the football season they had more than exceeded the full requirement for the semester. At that point I would give them the opportunity to get caught up with their class work. Also during that period I held auditions for Symphonic Band. I had a set instrumentation of a sixty-seven piece concert band that we would audition for. Those students would then get their music, or part of their music, that they could start working on their own. The other students then, if they were music majors, went into the Varsity Band where they became the section leaders. Most of them would do a year in the Varsity Band, and then the next year they would pass the auditions and walk right into the Symphonic Band. The Symphonic Band would usually do a winter concert and a spring concert. Our school year, at that time, was longer. I always had my spring concert on Mother's Day. Usually we would have good weather by then—snow storms were out of the way. Although, once in a while we'd get an ice storm and that would cause a problem. Now school isn't even in session on Mother's Day. So we would do the winter concert in February and the Mother's Day concert for our final concert of the year. I always felt that students need to realize their responsibility of being a compliment organization, not just a feature band. So I always tried to feature soloists at our final concert of the year. We were very fortunate to have faculty members who would solo with us. Bill Goode, who is retired, and lives in Williamsport now. He's an authority on Liszt. We did Liszt's *Totentanz*. That was a transcription that I transcribed for band.

Rinnert: So, when you started with the symphonic band/marching band, that was a different direction than they had been going?

Talbot: Right. It was a whole new ballgame. Prior to that point they had been a Big Ten-style band—high stepping, fast cadence, and Red McLeod was doing most of the arrangements. They were good, and they were precise in that style. But I, personally, was not with the style. It's difficult for drummers to be able to handle that kind of marching with field drums bouncing around. I think it's more difficult on embouchures for the wind players. So, the way it came about was that I had a student, a non-usic major, but he loved music and he loved band. He came in to see me one day and said, "Mr. Talbot, have you got a few minutes to talk?" He said, "Are you familiar with drum corps?" I said, "Yes I am. I was a drum instructor with a VFW corps back in Iowa." He said "When was that?" I told him and he said, "Well, things have changed a little bit since those days. Have you ever thought about starting a marching band after a drum corps?" I told him no. I was really no that impressed with the sounds of the bugle corps at that time. He said, "I'll tell you what I'm going to do. I'm going to take you and your wife to a drum corps show this weekend. I've got the tickets with me right now and I want you to go with me and see this." I believe the show was in Mount Carmel. We took him down in our car and he took us to this drum corps show. I was knocked off my seat. I couldn't believe how things had changed and how musical they played.

Rinnert: Do you remember what year that was?

Talbot: That would have been 1969, I believe. He said, "We could do this type of thing with the band." I said, "Yeah, I think we can." So, we came back to Mansfield and he and I had a couple of chats. He was a real promoter and an above average student.

Rinnert: And what was his name?

Talbot: David Smith. So we talked for a while and decided this was the direction to go. So we promoted it and got Paul Semicek to arrange the music for us.

Rinnert: Did he have some association with drum corps?

Talbot: Well, he styled his high school band in that direction. He was doing a lot of half-time shows. He was making tours—taking kids out of school for two weeks at a time and making NFL tours around the country.

Rinnert: Which high school band?

Talbot: Mount Carmel. Watsontown was where David was from. Tom Main came here as a replacement for Don [Stanley] and he helped me set the program up. We made it a point that everybody ad to memorize the

music. I worked totally different than most other places. We learned the music and memorized the music so that when we got outside everything could lock in without having to try to do both—learn the music and learn the movements at the same time. I'd go through four bars, or a phrase, and then go back and repeat it a few times, and then add a phrase. You could learn things so quickly that way. It paid off for us in 1972 when we only had two weeks to develop a show for the New England Patriots. That's the only way we could do it. So, that's how we got started.

Rinnert: You directed the marching band until what year?

Talbot: 1980, I believe it was. I was still considered the director, but I went on sabbatical. I was having health problems. When I came back I still oversaw the marching band, but we would have part-time directors. They would hire a high school band director to come in.

Rinnert: Do you remember any of those names?

Talbot: One person was a grad student named Bill Callahan. He was with the Squires drum corps out of Watkins Glen, I believe. A lot of my students from here would go up there and play in the drum corps in the summers. We were working really closely together.

Rinnert: So, when did that position become a full-time faculty position again?

Talbot: The year I was on sabbatical the faculty brought in a saxophone teacher and he was my assistant. He was supposed to take over the band the year I went on sabbatical. That was the year Bill Callahan came in. I think he just did most of the work because he was a stronger marching band person. Then there were just part-timers.

Rinnert: When Joe Murphy came, did he do the marching band?

Talbot: He did the marching band for a while. Again, that wasn't Joe's field. When I retired from here they would not replace the percussion position or the marching band position.

Rinnert: Or the tuba position.

Talbot: Right. And if Dr. [Mike] Galloway hadn't been here they would have eliminated that [the trumpet and jazz position]. He took over that position [jazz band] after me. He's done a masterful job with it.

Rinnert: Did you stop doing the Symphonic Band at the same time?

Talbot: I had to get out of all of it. The problem was that I didn't have any help. The pressures of trying to meet deadlines and keep programs going, meeting commitments—you can't let an organization just sit and blow their horns. It doesn't do anything for them. There have to be goals and things you work towards. That takes a lot of time and a lot of effort. A lot of people don't realize the pressures that band directors are under. Then you have pressures from home too. You've got a home life, which I've got to admit, my home life was bad with the types of programs that I was required to run. I tried to do as much as I could, but it still took its toll. So the doctor said I had to get out of it totally, so that's what transpired.

Rinnert: When you worked with the marching band, what type of relationship was there between the band and the athletic program?

Talbot: It was funded through the student government. We had no budget from the music department at all or athletics. It was strictly student government. The budget was small; I mean it was tiny. Like \$800 to run a program on, or something like that. We knew a change had to be made, so Tom and I got our heads together and said, "We've got to build some *esprit de corps* here and get this thing going." We arranged with a company up in Elmira to make red Mountie Band jackets. They were just a windbreaker type thing—bright red with white big letters on the back, "MOUNTIE BAND." On the front we had our band logo and "Pride, Spirit, and Excellence: Mansfield State College Mountie Band." The kids bought these. There was a budget meeting coming up and we had to get a bigger budget. So we came up with the plan for everybody to wear their red band jackets to the budget meeting. And we didn't wear them anywhere before that. We didn't let anyone see them. So, better than 100 students walked into that budget meeting, all in their Mountie Band jackets and sat right down on front of that committee, not saying a word, just staring at them. We got a nice budget that year. It really worked out well. We ended up having a budget of approximately \$20,000. It took that. We had to travel in five busses. The student government wanted us to be at every out-of-town game we could possibly play. So, we did. Our weekends were tied up.

Rinnert: Did you go as a full band?

Talbot: Went as a full band, always as a full band. We always had a routine. We would leave the Butler center very quietly out the loading dock door and line up overlooking the football field. Not a sound was made until the drums hit the roll and then we'd go with our fanfare. Then you'd hear the drum majors give a left face and the band would turn, and a "Forward March!" and we'd take off down to the field to a drum cadence. When we'd go into the football field, the minute we'd hit the gat we'd break into a single file. The band would go single file around the football field. By

the time we got back we had a full circle going around that football field. Then that circle would break and we'd go out on the field for the pregame. It became a routine and something everyone always looked forward to. It was always a shock in that dead silence when [singing the fanfare], going out over the mountains. When we would go out of town usually the football fields would have canvas around the perimeter fences. We would stand outside the gates with the gates closed. We'd hit our fanfare, the gates would come open, and we'd go in single file and salute the home band as we came around, and then go up into the stands. It was showmanship and pageantry. We had a big following. People would wait for that fanfare. We always opened and closed—we'd come into the stadium with it and at the end of our show we'd do it.

Rinnert: One of the photographs I have is of you conducting from what appears to be the top of the press box. Is that something you did regularly.

Talbot: No. That was band day. That's when we would bring all the bands in. I'd go up on top of the press box to conduct so they could all see me. When I had band day, I wanted directors with their bands too.

Rinnert: Can you talk about your approach to producing marching band shows? What is your intent?

Talbot: To me, a marching band is an entertainment band. We preach musicianship, or teach musicianship, but you're playing for an audience that is not there to be educated. They're there to be entertained and to enjoy what's happening. So, it's a different approach. In designing a show we tried to keep this in mind all the time. I used to tell the students in marching band techniques class, "You are really playing the part of a psychiatrist here." You're playing with peoples' minds when you're designing a show. You know where you want people to jump to their feet and cheer, where you want people to lull off a little bit so you can get a good contrast. You design this into your format. You have the opportunity to have the audience in the palm of your hand for ten to fifteen minutes. If you want them to follow you, you'd better keep them happy and make them feel good. This was the idea we would work with when designing a show. I remember we were an exhibition band for a tournament of bands finals in Hershey. When we turned around and hit the audience with a march—which bands just don't do anymore—one fellow jumped to his feet and just yelled, "Finally! A band that sounds like a band." That was one of the best compliments I think we ever had.

Rinnert: Kappa Kappa Psi and Tau Beta Sigma were always a part of the band program? They already existed when you took on the band?

Talbot: Yes, they already existed. They were always a part of the band. They had just come into existence when I came. Without their help, I would never have survived. They took care of all the instruments and organizing the library, making sure equipment was where it needed to be. They built our first podiums for field work.

Rinnert: Mostly involved with marching band?

Talbot: Yes, just because there was so much more to do. As I said, I didn't have an assistant director. There were a lot of things that had to be done. They furnished people to help.

Rinnert: Was there ever a time that you worked with the wind ensemble?

Talbot: No. Don [Stanley] had his program and I had my program. That was it. There was no director of bands at that time. Don was director of the wind ensemble. I was director of the symphonic band, marching band, jazz ensemble, and percussion ensemble. We ran our own programs and did our own tours. Symphonic band would go out also to different schools like the consistory in Williamsport. With the combination of symphonic band and marching band we toured England twice. The jazz ensemble I took to tour England once.

Rinnert: That was separate from the marching band tour?

Talbot: Right. The first marching band trip over there was 1974 and the next one was 1978, so the jazz ensemble tour would have been 1980. I took the jazz ensemble and our tour started in the Brighton area—around the white cliffs of Dover and that area. We played concerts in schools. From there we went to Wales. We played concerts at the university in Wales and in other schools. Then we went back to London and spent a couple of days there. Then flew back to the United States from there.

Rinnert: Did the symphonic band do any commissioning?

Talbot: No. When we did *Totentanz*, I wrote that band-stration. I took it directly from the score and transcribed it for band. It was about a three-month job working that out. Let's face it, Liszt is two of everything, that's it—two violins, two violas, two cellos, two basses, two oboes, etc.—that's all he used. He used two on a part. It was quite a job trying to get this thing to balance out. That was the closest thing to a commission.

Rinnert: Other than the trips to England and the things we've already talked about, can you recall any major events or performances or innovations.

Talbot: The jazz ensemble was the feature ensemble at the international Kiwanis convention in Montreal, Canada. We went up there for a week or so. We did concerts all around Montreal. We did a feature concert at the Forum in Montreal, a huge auditorium. I remember we did Maynard Ferguson's arrangement that featured one of our trumpet players. When we finished this fellow jumped up on stage and grabbed him and gave him a bear hug. It was Maynard Ferguson's trumpet teacher. Walt McClellan was the trumpet player. I thought Walt was going to faint.

Rinnert: The marching band did the two tours to England, they did the New England Patriots game . . .

Talbot: They did the first Bicentennial football game, which was held in Pittsburgh, for the Steelers. It was the Steelers and the Jets. They did a Veterans Day game in Philadelphia for the Eagles and the Dolphins. We used to alternate with West Chester—one year we'd do the championship exhibition at the Tournament of Bands, the next year we'd do the Festival of Bands. Those would be in Allentown or Hershey or someplace like that.

Rinnert: I didn't know how old that stadium [J. Birney Crum Stadium] in Allentown was. You and I watched your videotape of the Foxboro, New England Patriots game performance. Can you talk about the broadcast of that performance?

Talbot: The sports announcer for that New England Patriots and Atlanta Falcons football game was a very well-known CBS announcer for all athletic events. He was there when we played a run-through. When it came to half-time and the show, he made the statement—I can't quote it exactly, but I have it on a tape somewhere—"Ladies and gentlemen, we normally show just thirty seconds of the marching band for the half-time show. But today, of all the bands I've ever seen in my career as a sports announcer, I've never seen a band like this. You deserve to see and hear this band in its entirety. So, we're going to be telling you where they are on top of it, but you'll at least be able to hear the band all the way through, and see as much as possible." So they didn't cut us; they kept it going all the way through. I don't know of any other situation where that's happened.

Rinnert: They certainly don't do that now.

Talbot: No! And we've tried and tried to get them to do it. The networks would do it with their sponsors backing.

Rinnert: Do you recall any students who have gone on to prominent careers as musicians or educators?

Talbot: Yes, the one who is most visible right now is Bryan Dix, who is director of the Marine Drum and Bugle Corps in Washington, D.C. Brian went through the department here as an undergraduate student.

Rinnert: He's the drum major of that group?

Talbot: No. He's the director and executive officer of the drum and bugle corps. Brian has become very accomplished not only in his abilities to work with people, but in his musical qualities—his ability to write and compose. He's become so well known with his compositions. In fact, the corps is doing for their show either his original works, or works he has arranged. They did their West Coast tour earlier this spring. The President and his wife saw the show out there just a few weeks ago. The President then called the general and requested the corps for some official function at the White House. The general said, "Yes Mr. President. I'll see that you have a traditional three-member unit." The President said, "No, not the three-member unit. We want them to do their entire show. We saw it in California and we want it done here." "Aye-aye, Sir. You will have it." Their revamping that corps now with new members and really getting an elite sound. Even to the point that they are designing their own bugles and having them made special now. Their still playing G instruments. It's a brighter sound. It's more in-tune.

Rinnert: Most of the DCI corps have gone to three-valve, B-flat horns now.

Talbot: There's a good reason for it.

Rinnert: People already have them.

Talbot: Right.

Rinnert: You used to go to a DCI show and get hit with that wall of sound, from the older G instruments.

Talbot: That wall's got some holes in it now. Brian is a good example. They've toured all over. Played for kings and queens and presidents. They've been to Iraq several times and performed for troops over there. He does more than 500 performances a year. Now that's a lot of playing and touring. Several of our students are at other universities across the country. It's hard to keep all of these names straight. My last few years at the university I developed the Music Merchandising program. I had those kids out in internships and now they're making good. It's hard to keep them all straight in this old mind. Your dissertation advisor [Stephen Zdzinski], I had him in band. Dr. Zdzinski and his brother both were in the Mountie Band.

Rinnert: Now Zdzinski never went to Mansfield as a student?

Talbot: No. He was in the band as a high school student. I had a ruling with the high school kids here that they could come and be a part of the Varsity Band—or, if I needed somebody in the marching band, or something like that—provided they were in their band at the high school. They had to be there first. Then—and these were mostly children of faculty members—if they wished to be a part of the Varsity Band, they could do that. Some of those kids were good players.

Rinnert: Well, that's pretty much all of the questions I have. Do you have any other things you would like to include?

Talbot: Well, let me show you a few things.

[The rest of the tape is inaudible and consisted of Talbot showing Rinnert his collection of Mansfield Band memorabilia—photographs, awards, trophies, recording, newspaper clippings, and scrapbooks.]

VITA

Nathan Rinnert was born in St. Louis, Missouri, on 11 June 1967. His parents are Jerry and Mary Ann Rinnert. He received his elementary education in Columbus, Ohio, and Longmont, Colorado, and his secondary education at Longmont High School. In August 1985 he entered the University of Kansas from which he was graduated with the BME degree in May 1990. January 1992 to May 1993 he performed on tuba, trombone, and euphonium at the Huis Ten Bosch theme park in Nagasaki, Japan. From August 1993 to May 1995 he attended Auburn University where he earned the ME degree with an emphasis in music education. He taught instrumental music in the public schools in Paonia, Hotchkiss, and Crawford, Colorado, during the 1995-96 school year. He was employed as a high school band director at Longmont High School 1996-2000, while he also served as the Director of Athletic Bands at the Lamont School of Music at the University of Denver.

In August 2000 he was admitted to the Graduate School of the University of Miami where he was granted a Ph.D. in Music Education in May 2006.

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